

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

**BBC**

# DOCTOR WHO



THE **SEVENTH**  
DOCTOR

## THE COMPLETE HISTORY



STORIES 153-155

GHOST LIGHT,  
THE CURSE OF FENRIC  
AND SURVIVAL









BBC

# DOCTOR WHO

THE COMPLETE HISTORY



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GHOST LIGHT

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THE CURSE OF FENRIC

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SURVIVAL

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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# Welcome

**I**t's the end, but the moment had not been prepared for...

With this volume of *Doctor Who – the Complete History*, we come to the end of *Doctor Who*'s original television run; it started at 5.15pm on Saturday 23 November 1963 and came to a close at 8pm on Wednesday 6 December 1989.

This editorial is not going to get mired in the whys and wherefores of just what brought this television institution to a thankfully temporary end – that story is told throughout this epochal volume, and continued in Volume 47, chronicling the production of 1996's *Doctor Who* television movie. In 1989, *Doctor Who* was dead. Long live *Doctor Who*...

Even at the end of the original run, *Doctor Who* was still producing exciting, challenging and entertaining television, displaying all the traits that had made it so loved for 26 years. *Ghost Light* [1989 – see page 6] was a mind-bending cocktail of sumptuous BBC costume drama and Victorian chills that stayed in the mind long after the closing credits. *The Curse of Fenric* [1989 – see page 48] served up four

episodes of classic *Doctor Who* monster thrills that barely paused for breath, while *Survival* [1989 – see page 86] was a contemporary urban fairy tale with science-fiction overtones. Where there were boundaries, *Doctor Who* was still looking to push them as far as it could.

The behind-the-scenes chicanery of this period of *Doctor Who* often overshadows the brilliance of its two leads at the time. The Seventh Doctor and Ace remain one of the finest pairings in the history of the series, the chemistry between Sylvester McCoy and Sophie Aldred always a joy to behold. Their commitment to *Doctor Who* and these roles is an essential part of why these stories have stood the test of time and are looked back on with immense fondness today.

It was inevitable that *Doctor Who* would come to an end sooner or later, and this was perhaps a necessary pause in the Doctor's travels. After 26 years, he deserved a bit of a rest, and the chance to remind the world just what it was missing when he wasn't around. *Survival*'s urban trappings gave a hint as to what a revived *Doctor Who* might look like; Ace's life in Perivale wasn't too far removed from the life of Rose Tyler on the Powell Estate as seen in *Rose* [2005 – see Volume 48].

*Doctor Who* is the show that comes back, and will always come back. It may stroll off into the sunset from time to time, but it's too ingrained in the DNA of our popular culture to ever be absent for long.

As a very wise man once said, "Come on, Ace, we've got work to do!"

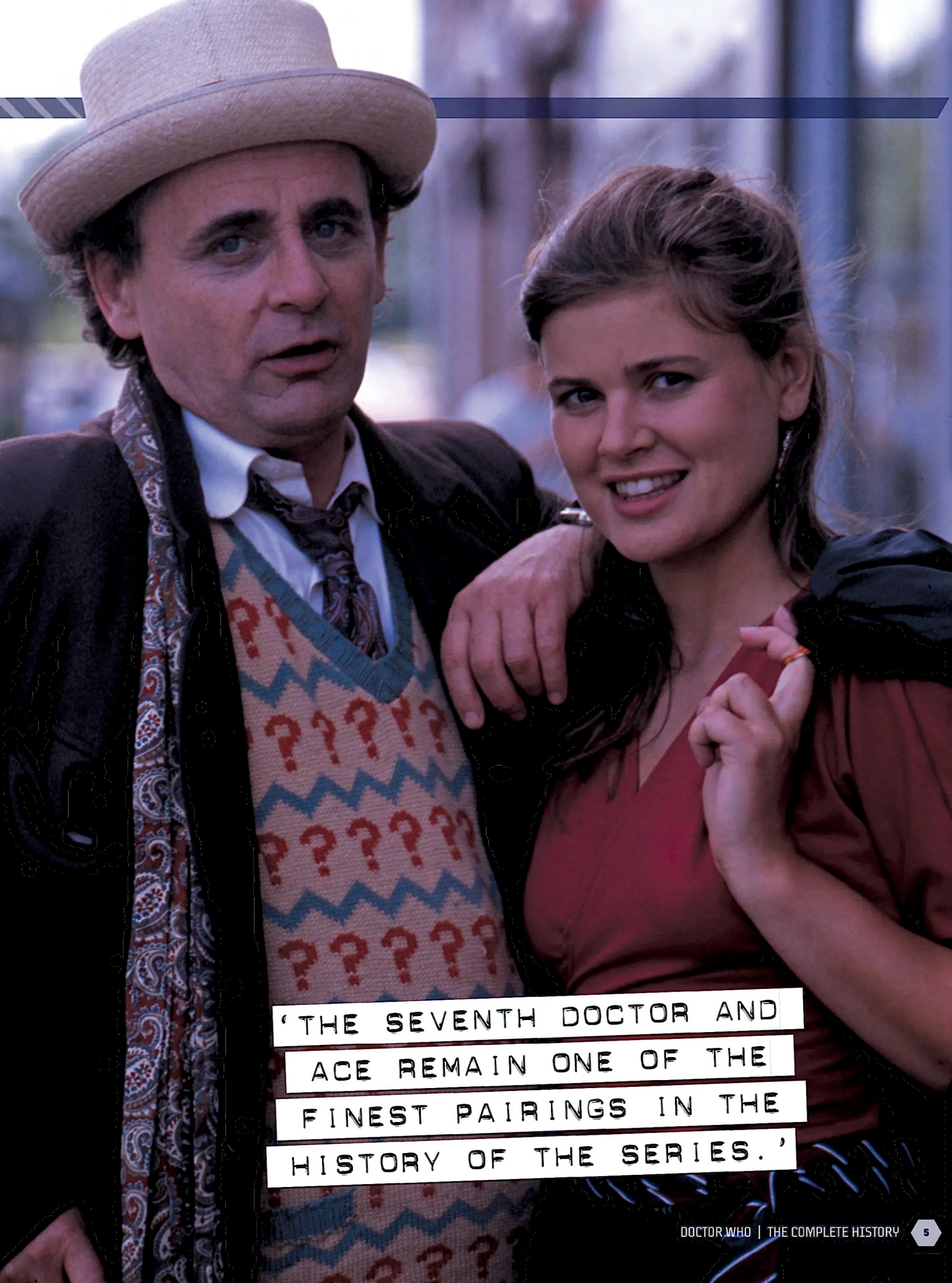
Mark Wright – Editor

## Right:

Rose Tyler's life on the Powell Estate wasn't a million miles away from Ace and Perivale...







'THE SEVENTH DOCTOR AND  
ACE REMAIN ONE OF THE  
FINEST PAIRINGS IN THE  
HISTORY OF THE SERIES.'





# GHOST LIGHT

► STORY 153

Dark deeds are taking place within the corridors and rooms of Gabriel Chase. What creature is held captive in the cellar and why is Josiah Samuel Smith so scared of it? To solve the mystery of Gabriel Chase, the Doctor must help Ace face her past.







'LIGHT HAD BEEN CATALOGUING  
ALL LIFE IN THE UNIVERSE.'



# Introduction

**G**host Light featured an array of colourful characters: Nimrod the Neanderthal butler; pompous Victorian minister Reverend Ernest Matthews; and deranged game hunter Redvers Fenn-Cooper to name but three. It was set towards the end of the nineteenth century (always an evocative period of history for *Doctor Who*) in a spooky mansion called Gabriel Chase. Beyond such window dressing, however, what caught the imagination of *Ghost Light*'s admirers more than anything else was the mystery – what might it all mean? It told the story of an alien called Light who had been cataloguing all life in the universe. Light had been dormant for some time and while he'd slept, things had got out of hand.

The story revolved around the theory of evolution, with Josiah Samuel Smith at its centre. We eventually learned that Smith was 'evolving into a Victorian gentleman'.



It wasn't made explicitly clear, but one possible inference is that he had arrived in Light's spaceship, which 'landed' in the cellar of Gabriel Chase, and was adapting to his environment. When the Doctor's companion Ace discovered the ship, she found Husks – discarded bodies that Josiah had inhabited as he had evolved.

As the 1989 series continued, it had more to say on the subject of evolution. *The Curse of Fenric* [see page 48] imagined the kind of creature humanity would evolve into in the distant future when the surface of the Earth is just a chemical slime. One of the central themes in *Survival* [see page 86] was the idea of 'survival of the fittest' – a phrase that loosely describes the process of natural selection, which guides evolution.

None of the stories in the 1989 series are particularly straightforward. In both *Battlefield* [see Volume 45] and *The Curse of Fenric*, we were faced with villains who had an elaborate backstory that was only hinted at. In *Survival* we were presented with a planet that had some kind of symbiotic relationship with the creatures that lived there. *Ghost Light*, however, took this pervasive sense of mystery to another level. It turned out that Josiah, while working his way up the evolutionary ladder, was also planning to assassinate Queen Victoria. Assuming he planned to usurp her power, perhaps this was considered to be the pinnacle of his evolutionary ascent. Who knows?

Fittingly – given it's a nightmare that haunted Ace – this weird, dislocated madhouse is about as strange and unsettling as *Doctor Who* gets. ■

**Left:**  
Josiah Samuel  
Smith sheds  
his skin.



## PART ONE

A housekeeper and maid make their way down to the cellar of a house and bring the occupant of a cell some dinner and a copy of *The Times*. [1]

Upstairs, the Reverend Ernest Matthews arrives, having answered a summons from Mr Smith.

The TARDIS lands in the attic. Ace tries to work out where they are.

As the clock chimes six, Mrs Grose and the other servants leave. Moments later, housemaids glide out from the walls! [2]

The Doctor and Ace find a radioactive snuff box. They are accosted by a man who claims to be hunting Redvers Fenn-Cooper. Then he sees his reflection; he *is* Redvers Fenn-Cooper! [3] The head housekeeper, Mrs Pritchard, appears and marches him away. The Doctor and Ace are invited to join the other guest in the drawing room by a Neanderthal butler called Nimrod.

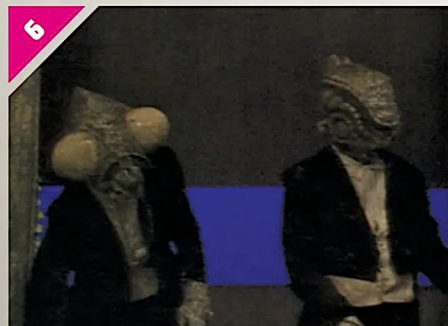
Matthews is greeted by Josiah's ward, Gwendoline. The Doctor and Ace join them; Gwendoline takes Ace to change into more "appropriate apparel", then Josiah enters. Matthews demands that he account for his "Darwinian claptrap".

Gwendoline and Ace change into male evening dress. They hear Redvers screaming; he has been straitjacketed and locked in a room with the snuff box. [4]

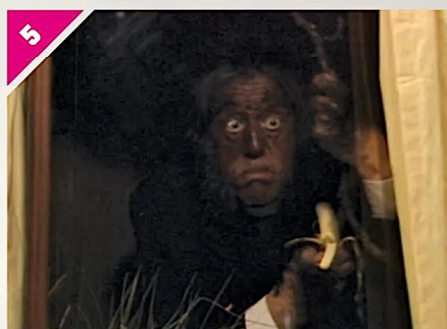
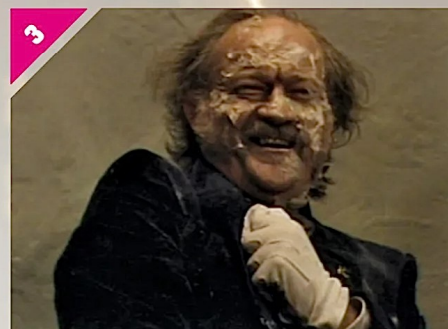
Nimrod goes down to the cellar, where he is attacked by the escaped prisoner.

Josiah is called away, leaving the Doctor and Ace with Matthews in the drawing room. The Doctor walks off, saying he has an emergency to attend to – and Ace goes after him. She's realised she is in Gabriel Chase, a house she visited when she was 13 years old. [5]

Mrs Pritchard knocks Matthews out as Gwendoline plays *That's the Way to the Zoo*. Ace runs down to the cellar. She sees Nimrod lying unconscious. Then two curtains are drawn back, revealing hideous husks! [6]







## PART TWO

Upstairs, Gwendoline opens a drawer containing a policeman in suspended animation. Ace smashes a glowing screen, releasing a jet of hot air. This sets off an alarm upstairs. The Doctor holds a Geiger counter to Josiah's head and descends in the lift.

Gwendoline asks Mrs Pritchard why her father had to go to Java.

The Doctor plugs the leak. He says the husks are Josiah's "cast-offs". Ace realises the cellar is a stone spaceship. [1] Josiah orders the Doctor to help him stabilise the energy loss – but then a husk releases the prisoner. Josiah flees to the lift with the Doctor, Ace and Nimrod. The prisoner, a creature called Control, tries to get in, but Josiah repels it. [2] As they emerge into the entrance hall, Pritchard tells two maids to take Josiah to the upper observatory.

Matthews wakes up in the attic with Josiah, who is shedding his skin. [3]

Gwendoline then arrives and helps send Matthews "to Java".

That evening, Ace wakes up in bed as Mrs Grose serves her breakfast.

Downstairs, the Doctor tries to get Nimrod to come out of his trance. He has woken up Inspector Mackenzie. Nimrod wakes and recalls wise men speaking with the voice of the "Burning One". [4] The Doctor tells Ace that a being called Light is hibernating in the spaceship.

Ace and Mackenzie go to the attic, where they find Josiah's husk, plus Pritchard and Gwendoline in a trance, and Matthews in a display case, transformed into an ape. [5]

Downstairs, the Doctor sets the clock to six o'clock. Upstairs, Gwendoline and Mrs Pritchard wake up – and a new Josiah steps out from hiding.

Nimrod says the "Burning One" is coming. Ace, Josiah, Mackenzie, Pritchard and Gwendoline come downstairs. The lift arrives, bringing with it Control and Light! [6]



## PART THREE

**L**ight spent centuries cataloguing all the Earth's species, only to find they started changing. [1] Then, while Light slept, Josiah Smith escaped and imprisoned Control.

Josiah, Redvers, Nimrod, Pritchard and Gwendoline retreat to the attic. Josiah tells Gwendoline it is time to send Ace to Java.

The Doctor and Ace proceed through the house. Ace suddenly finds she is on her own and can't move, recalling the night Gabriel Chase burned down. [2]

Redvers meets Control, who wants to become a "ladylike". The Doctor enters and Control jumps out of a window.

Nimrod finds Light in the process of dissecting one of the maids: "I wanted to see how it works." [3] Mackenzie enters and Light kills him.

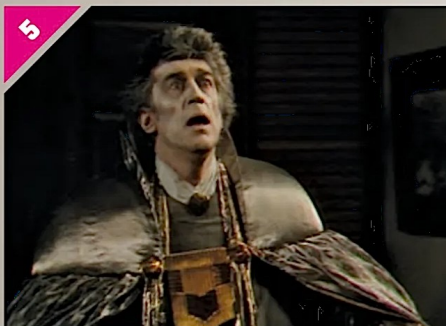
Ace catches up with Control in a bedroom. Gwendoline walks in and attacks Ace, then the Doctor and Redvers

arrive. The Doctor picks up Gwendoline's locket; it contains portraits of Gwendoline and her mother, Lady Pritchard.

The Doctor, Redvers, Ace and Control join Josiah for dinner. The Doctor shows Pritchard the locket and she rushes off to find her daughter. They are reunited – and turned to stone by Light. [4]

The Doctor asks Josiah about his plan to assassinate Queen Victoria. Redvers has been invited to Buckingham Palace – but Control grabs the invitation and burns it. Light materialises; the Doctor points out to him he himself has evolved. [5] Light is overwhelmed and turns himself to stone.

Nimrod warns that Light has already instigated the firestorm programme. They all rush down to the cellar, followed by Josiah who grabs Ace. But the husks explode and Josiah reverts to his base nature. Redvers, Nimrod and Control set the spaceship to leave – and the Doctor and Ace rush upstairs. Ace tells the Doctor that she burned the house down; she wishes she had blown it up. [6]







# Pre-production

**B**orn in Wimbledon in the early 1950s, Marcus Platt had been a devotee of *Doctor Who* since the very first episode in November 1963. He had joined the *Doctor Who* Appreciation Society (DWAS) in 1981 and written various articles and guides about the show, including pieces for *Doctor Who Magazine*.

Although trained as a caterer, Platt had left this trade with Trust House Forte to join the BBC on its administration side in the early 1980s, working at the BBC Radio Programme Index. From the mid-1970s, he had been submitting ideas and storylines for series such as long-running radio soap opera *The Archers*, BBC1 science-fiction drama *Blake's 7*, and *Doctor Who*. Platt received encouragement from then script editor of *Doctor Who* Robert

Holmes for his script, *Fires of the Starwind*, a Gallifrey-based story submitted shortly before *The Deadly Assassin* [1976 – see Volume 26]. Platt continued writing with other storylines and had discussions with Christopher H Bidmead in late 1980 about two or three ideas, just as Bidmead was moving on from the script editor's role on *Doctor Who*.

In the early 1980s, Platt and *Doctor Who* historian J Jeremy Bentham spent some time with Bidmead's successor, Eric Saward, developing a storyline called *Warmongers* which concerned the Sontarans and Rutans arriving on Earth, in London, to engage in combat during the Blitz of World War II. When the idea was dropped, Platt developed a very complex story for Colin Baker's Sixth Doctor concerning the TARDIS being

**Above:**  
Light is up  
and about...



turned inside out by a creature called The Process, entitled *Cat's Cradle*. This was rejected when first submitted to Saward in 1984, but Platt rewrote the concepts and presented it again to incoming script editor, Andrew Cartmel, in 1987.

Cartmel was very impressed by the submission from Platt, although like Saward he felt it was impossible to do within the show's available budget. Nevertheless, Platt was sent a writer's guide for *Doctor Who* and asked to write something else for the programme.

From meetings with Andrew Cartmel and writer Ben Aaronovitch, Platt came up with two ideas for stories. The first, *Shrine*, was about a race of aliens searching for their long-lost God-King who had been reincarnated as a serf in Russia of 1820, a tale inspired by Tolstoy's *War and Peace* and the works of Mervyn Peake. On Thursday 11 February 1988, Cartmel wrote to Platt, informing him that *Shrine* was under-length and short on incident, and also that the upcoming 1988 series was now fully commissioned. However, he was impressed with *Shrine* and liked *Cat's Cradle* so asked him to come in for a chat.

Over the coming months, Platt attempted to develop *Cat's Cradle*, but it was too expensive to execute and instead he was encouraged to develop a Gallifrey-based script called *Lungbarrow*. This concerned the Doctor facing his fears at his ancestral home, located in South Gallifrey and the Doctor's worst place in the universe. It was a bizarre and confining setting where more would be revealed about his rather sinister family of cousins and his mysterious background. Platt was fascinated by the mythos of Gallifrey, how Rassilon had come to power and of the different families and chapter houses forming Time Lord society. Although Cartmel liked many elements of the esoteric story, *Lungbarrow's*



## Right:

The Doctor meets Nimrod, a Neanderthal.

development was curtailed by producer John Nathan-Turner, who felt that this would be giving too much away too soon about the Doctor's origins, although the production team was already sowing the seeds for his shady past. It was decided to take the best elements of *Lungbarrow* and form these into a new serial in its own right. Andrew Cartmel felt that many of the characters were very Victorian and Gothic in feeling, and the setting of a sinister house could also convert well to that era. The elements which the script editor wanted to retain were the housemaids, the housekeeper, a fight over a will (which became Redvers Fenn-Cooper's invitation to the palace) and a frozen policeman (caught in a teleporter for 300 years). The setting would now be Ace's worst place in the universe. Cartmel saw the new version as an alien invasion told as a ghost story. On hearing that the serial would have no location work, Platt decided to set it totally indoors; he liked the idea of a Victorian setting because two of his favourite *Doctor Who* serials had been *The Evil of the Daleks*





[1967 – see Volume 10] and *The Talons of Weng-Chiang* [1977 – see Volume 26]. Victoriana suggested stuffed animals to Marc Platt, while Cartmel put forward the suggestion that evolution had never been fully explored by *Doctor Who* before.

## Perivale, animals and fire

**B**y March 1988, the third serial of the 1989 series of *Doctor Who* was confirmed as *The Bestiary* by Marc Platt, although in fact it was to be made fourth as Serial 7Q, at the end of series' recording block. This would fit it in before the series climax of *Survival* [1989 – see page 86] (then known as *Cat-Flap*), recorded third. Together, *The Bestiary* and *Survival* would be made back-to-back by the same team with the linking elements of Perivale, animals and fire (in the original *Survival*, Ace burnt Karra's body on a funeral pyre).

The story underwent some title changes soon afterwards because Nathan-Turner disliked the name of *The Bestiary*. Platt

humorously retitled his drafts first *Not the Bestiary* and then the temporary title of *Life-Cycle* was assigned to the project for publicity and reference. Having worked on the outline throughout the autumn, Platt was formally commissioned for *Life-Cycle* on Wednesday 16 November 1988, with target delivery dates of Thursday 22 December for Part One, Sunday 15 January 1989 for Part Two, with Part Three's delivery set for Wednesday 15 February.

The story developed into a very rapidly moving, multi-layered affair in which at times the audience was required to deduce connections between strands of plot. The serial firmly concerned Ace conquering her fears instead of the Doctor facing his. Platt saw Ace as a delinquent version of Alice from *Alice's Adventures in Wonderland* and always liked to quote Lewis Carroll in his work (such as the Doctor's "down the rabbit hole" in Part Two); he wrote Ace in the manner of Gina, an 18-year-old who worked in his office at the BBC. Cartmel felt that the Doctor was in control of the situation whereas Platt wanted the Doctor to not know what was happening while also making his behaviour mysterious in the manner of the early William Hartnell adventures.

The new antagonist inserted into the revised storyline was Light, originally a silent god-like being representing the elemental forces of the stone spaceship, which operated with the conscienceless curiosity of a Victorian scientist. Light's

Pre-production

### Connections: Flying date

▶ Ace asks the Doctor when the Royal Flying Corps was invented, with the Doctor's reply of "1912". This is indeed correct; the Royal Flying Corps (the air wing of the British army) was active from April 1912 to April 1918 before merging with the Royal Air Force.



### Badge of honour

▶ The Doctor offers to get Ace a Royal Flying Corps badge, a reference to the badge-encrusted bomber jacket that she was usually seen wearing. The jacket was absent in *Ghost Light*.



### Connections: Polite society

▶ Redvers is a fellow of the Royal Geographical Society, as is the Doctor – several times over. The

Royal Geographical Society was founded in 1830.



never-ending mission to catalogue all life was inspired by Platt's seeming endless day job at the BBC of cataloguing radio programmes. The character was envisaged as similar to one of the author William Blake's angels, a barefoot figure in a long dark cassock (with Control counterbalancing as a more demonic figure). Platt's idea of giving Light wings, with which to smother and carry off the maid in Part Three, was dropped when Nathan-Turner decided that such props could not be made to operate convincingly. The visualisation of Light was then rethought as one resembling a clerical accountant, although ultimately the costume would be inspired in part by the look of a pre-Raphaelite angel.

Platt originally saw Control as a shadow, then as a reptile inspired by William Blake's painting *The Ghost of a Flea*. The writer then considered her as an orange creature with clear skin showing all her internal organs; much of Control's dialogue was influenced by Charles Kingsley's 1863 book *The Water Babies*. Control's evolution from beast into lady was in line with the transformation of Eliza Doolittle in Shaw's *Pygmalion*. Ernest Matthews' arguments of evolution stemmed from the 'Great Ape' debate between Darwin's supporter, Thomas Huxley, and Anglican archbishop Samuel Wilberforce at Oxford in June 1860. The Darwinian influence also stemmed from the 1976 Dennis Potter play *Where Adam Stood* which Platt had seen repeated in 1987. Nimrod was named after the mighty hunter from the Old Testament, also referred to in John Milton's epic 1667 poem *Paradise Lost*. Redvers Fenn-Cooper's name came from the work of writer John Fenimore

Cooper, and his dialogue about the jungle interior was inspired by Joseph Conrad's 1902 novel *Heart of Darkness* which Platt studied at O-level. The character was also inspired by Allan Quatermain from H Rider Haggard's 1885 novel *King Solomon's Mines*. Gwendoline (originally called Maud from J Sheridan Le Fanu's 1864 Gothic thriller *Uncle Silas*, although the change to Gwendoline came about when the BBC decided to adapt the original story as *The Dark Angel* that year) and Ernest were the names of Platt's parents, and Josiah was the name of his grandfather. Mackenzie was named after a friend of Platt's, and originally it was one of the maids who was turned into soup. Housekeeper Mrs Grose was named for a character in Henry James' 1898 novella *The Turn of the Screw*, while Mortarhouse College, Oxford was a parody of the fictional Porterhouse College, Cambridge from Tom Sharpe's 1974 novel *Porterhouse Blue*. Mackenzie's reference to "more locked doors than Reading Gaol" was a hint at Oscar Wilde's ballad. Ace and Gwendoline donning men's evening dress was inspired by the music hall singer and male impersonator Ella Shields whose signature tune was *Burlington Bertie* from

### Right:

Inspector Mackenzie, the cream of Scotland Yard.







*Bow* written by her husband in 1914. The dinner party confrontation was inspired by the 1970 opera *Owen Wingrave* by Benjamin Britten, based on Henry James' short story from 1892.

## Husked monster

**A**s Platt's story and scripts developed, John Nathan-Turner suggested the inclusion of some husks to represent Josiah's previous stages of evolution, neatly providing some traditional 'monster' content in the serial, which he felt was lacking. At one point, Platt considered having an army of the husks. Another idea was to have the stone spaceship take off through the house. Early drafts still retained a reference to "the House of Lungbarrow" in Part Two. Platt also allowed for a sequel at the end of the serial which might follow the new crew of *Light's* ship now that *Light* was trapped in his own catalogue.

From discussions with Cartmel, it was also decided to make a prior reference to *Ghost Light* in Ian Briggs' script for *The Curse of Fenric* [1989 – see page 48] as Ace mentioned her fear of an old house to the Doctor, setting the scene for his decision to take her there. This was changed to a part of a conversation with Kathleen Dudman, but since the two stories were ultimately transposed in transmission order, this touch of forward planning was lost. Material about Ace's friend Manisha, whose flat was fire-bombed back in Perivale, arose from Ben Aaronovitch's inclusion of the incident as part of his racial hatred theme from the novelisation of *Remembrance of the Daleks* [1988 – see Volume 44] which he was then writing.

**Above:**  
Redvers  
Fenn-Cooper,  
we presume?

## Connections: Presumed meeting

▶ Redvers mentions Henry Stanley finding Dr Livingstone, referring the famous meeting between Stanley and the missing missionary Livingstone in the Tanzanian town of Ujiji on the shores of Lake Tanganyika on 10 November 1871. Stanley may – or may not – have said, "Dr Livingstone, I presume?"





Platt delivered part one of *Life-Cycle* on Thursday 26 January 1989, Part Two on Thursday 9 February and Part Three on Monday 20 March. Shortly after this on Monday 3 April, director Alan Wareing joined the production as director. Wareing had received much acclaim for his first *Doctor Who* story, *The Greatest Show in the Galaxy* [1988/9 – see Volume 45] in the 1988/9 series, and had been a production assistant on *The Keeper of Traken* [1981 – see Volume 33]. The idea of the sliding panels with the maids behind them was suggested by the director, who recalled a scene from the film *The Blues Brothers* where a nun was rolled out on a trolley in a similar manner. Wareing's team (which had also been assigned to the location-bound *Survival*) comprised designer Nick Somerville, make-up designer Joan Stribling and costume designer Ken Trew. Ken Trew had first designed for the series back on *Terror of the Autons* [1971 – see Volume 16], and had worked on many serials since. Joan Stribling had worked on several serials after *Nightmare of Eden* [1979 – see Volume 31], while Nick Somerville was a newcomer.

By Saturday 8 April: *Life-Cycle* had been renamed *Ghost Light*.

In the rehearsal script for Part One, Gabriel Chase was described as follows, 'The statue of an angel stands grim guard beside the front steps of a Victorian country house. Standing in spacious grounds with a broad drive leading up to its doors, the house is a desirable residence for a well-heeled Victorian landowner. The house boasts an unusual feature in the glass domed observatory on the corner of the roof

#### Right:

Nimrod has a nap on the job.



on one wing. A caption informs us: "1883". Mrs Pritchard was 'pale and gaunt, dressed in black with hair scraped back into a bun'; the maids were 'equally gaunt... in full Victorian mopcap regalia'. Along the walls of the access tunnel to the lower observatory were 'cut into solid bedrock... palaeolithic paintings on the curved walls depicting mammoths, bison, etc'. Mrs Grose was 'a homely dumpling of a woman' while the Reverend Ernest Matthews was 'a rotund self-righteous man with a scholarly air, massive sideburns and little time for servants'. Ace originally described the upper observatory as 'Fun City' and the Doctor was specified as reading Charles Darwin's *The Journey of the Beagle*. Gwendoline was 'Josiah's pretty young ward, about eighteen' and Josiah himself had 'white hand(s)'; in this version, Matthews said he feared his discourse with Josiah would not be pleasing to Gwendoline. Ace disliked the idea of snuff; "I'm surprised humans made it into the twentieth century." Redvers Fenn-Cooper was 'an intrepid explorer of about thirty-five years with a heavy suntan and a bushy

#### Connections: Talons reference

► The Doctor's reference to the "Chinese fowling piece" wielded by Redvers in Part One is a reference to the Doctor's dialogue in *The Talons of Weng-Chiang* [1977 – see Volume 26] when he uses a similar weapon to protect himself from a giant rat while rescuing Leela.





moustache. He looks exhausted, has a couple of days stubble and his Tweeds look slept in. He seems very normal, rational and extremely sane, which is odd, because he isn't a bit.' Josiah was finally revealed as 'shortish, middle-aged with thick white hair. His skin is bleached and he wears dark pebble lensed spectacles.' Nimrod was 'an impeccably dressed and mannered Neanderthal man-servant with a broad bone ridge above his eyes'. The Doctor handed Nimrod the cave bear fang, which Josiah then questioned his servant about in the study as Nimrod commented, "The Burning One is restless tonight." In the drawing room, the Doctor asked Matthews about his journey from Oxford (having recognised the Mortarhouse College tie) and then played a heavy boogie-woogie on the piano before apologising and dropping into Beethoven's *Moonlight Sonata*. Josiah then entered to meet the 'subspecies in the genus *Homo Victorianus*'. The subsequent discussion between Ernest and Josiah was far longer. After the scene with Redvers in the empty room, Nimrod urgently asked the explorer what he saw. When the lower observatory was fully unveiled, it

contained 'a stone machine console with a slab top from which rise a mass of crystal rods in different colours, like a 3D relief stained glass window lit from beneath. On the wall beyond this is the circular membrane of a large insect cell, inside which moves a restless shadow.'

Control spoke with 'a husky, genderless voice'. At the piano, Gwendoline sang 'some suitably ironic Victorian parlour song about birds in gilded cages or the like'; Platt knew that he wanted a period song and after considering the sentimental ballad *A Bird in a Gilded Cage* by Arthur J Lamb and Harry Von Tilzer which was popular in 1900, he asked the BBC Music Library for a list of songs about zoos and cages. On finding the Doctor in the trophy room, Josiah commented, "How you fancy people despise me. With your doctorates and your professorships." The two 'stuffed alien creatures (the husks)' were 'both grotesquely devolved: bipedal, but with bleached white heads: one reptile like, the other, insect like with a mass of globular eyes. Both of them wear Victorian style suits like the one Josiah wears.' Control urged these to, "Move. Move. Move," because "ratkin's come to visit".

### Connections: Fair lady

▶ When the Doctor calls Ace "Eliza" in Part One, this is a reference to Eliza Doolittle in George Bernard Shaw's 1913 stage play *Pygmalion*.



**Left:**  
The Reverend Matthews wants a chat with Josiah.

### Control dialogue

**A**t the start of the original script for Part Two, the opening scene had Control urging, "Run, ratkin, run. Better get away... Trap's biting shut." The maids were all to be carrying rifles. In the lower observatory, Control had more dialogue about "Light burning with angeriness", and on entering the access tunnel, the Doctor saw the Neanderthal drawings and commented, "Cave paintings,





### Connections: Darwinian theory

► There are several references to Charles Darwin throughout *Ghost Light*. Darwin (1809-82) was a famed naturalist, noted for his influential contributions to the science of evolution. He did indeed suffer from seasickness.



but done in oils. Nimrod must be feeling homesick.” The confrontation with Josiah in the lower observatory was far longer, and the Doctor asked Josiah if he cast off a husk each time he regenerated with Ace commenting, “I thought my family were trouble.” When freed, Control was ‘in a tattered silk dressing-gown and long white gloves’. In the upper

observatory, ‘Josiah’s form is becoming a dried husk and inside it a new shape is just discernible, like a snake about to slough its skin.’ Talking to Ace, Mrs Grose said she had discussed the strange house with Reverend Hughes. In the drawing room, Nimrod explained, “I am the memory teller of our tribe. I keep the embers of each story in my mind so that they burn fresh with each telling.” In the study, the Doctor took a telephone call, saying that

he had not forgotten an agreement he had made but sensing somebody else on the line as a pumice stone exploded; Josiah’s hand would be seen replacing the receiver in the next scene. The new Josiah was described thus ‘his face is fresh and ruddy. His hair dark. His eyes twinkle evilly. He has become human.’ On emerging from the lift, Control ‘has a sallow complexion with arched eyebrows, unruly hair and scalloped ears. She moves with the graceful deportment of a lady... Control’s voice is now natural human and female – an alien Eliza Doolittle.’

### Light description

Light was described in Part Three’s script: ‘From under a long black clerical cassock, a bare humanoid foot steps out... Light’s fingers flex like a claw as it tests its new body... It resembles a very tall, middle-aged clergyman, grey-faced with eyes darting everywhere. It has a white clerical collar with two extensions

### Below:

Mrs Pritchard and her sinister servants.







down the front and a long black cloak swept over its shoulders giving the impression of wings. It never stops moving. Even when it is still, it sways slightly, always flexing its fingers, always absorbing information. There is a feeling of immense energy which its body barely contains.' Its voice was 'silky, concise and deadly'. When one of the maids aimed her rifle, 'her eyes spark and she falls back dead, smoke curling from her dress. The maids click their guns, which don't work.' In the upper observatory, Josiah originally commented on how the Doctor was not human and probably not even British; he hoped the Doctor and Light could be lured into traps as his collection was short on predators. In the hallway, the Doctor tried to talk to Light who said that its next survey was to be a barren rock with some moss colonies and four sterile moons ("Easy to catalogue") and not this planet. There was another scene in the hallway where Mackenzie found Control listening at the door and told the 'workhouse girl' that her sort was "more at home in an East End gin shop". At the start of the next scene in the drawing room, Light told the Doctor that it had nightmares about Earth's evolution running amok which is why he swore never to return; he did not believe he was on

Earth because of the lack of ice fields and proboscean pachyderms. Outside, when the Inspector told Control that she would never be a "town tabby", she bit his wrist, viciously beat him up and curtsied as the Doctor, Light and Ace emerged to see the commotion. Another sequence began with Light studying a picture of Queen Victoria in the drawing room when Mrs Pritchard entered with compliments from Mr Josiah and an invitation to dinner at eight o'clock. This was overheard in the hall by the Doctor, Ace and Mackenzie, with the Doctor saying they needed to find Control before Light did. In the upstairs corridors, Control encountered Redvers who tried to shoot her; Control acted like this was a game ("My go!") and assaulted the explorer brutally before saying, "Poor Redvers. Just gameplay. Be friend." In the corridors, Redvers offered to show the Doctor proof of the sighting of the Saxe Coburg as the Doctor commented that the maids were being polite to them on Josiah's orders as he found Gwendoline's locket. Later, the Doctor found the cap of the maid hurled into the room by Ace and told Redvers that he always gave people the benefit of the doubt, but had overestimated the restraint of Light, Control and Josiah. The final overpowering of Gwendoline during Control's elocution lesson originally took place in the study. Ace originally referred to Redvers as "Indiana Jones" (later changed to "Harrison Ford" and then "Jungle Jim"). The maids also entered the stone spaceship just prior to its departure.

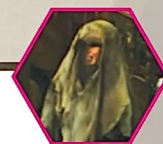
Rewrites continued on the scripts throughout April. Friday 21 saw more more dialogue from Matthews added, telling Gwendoline that he feared for the "safety of your immortal soul",

#### Left:

Light can't keep up with evolution.

#### Connections: Barding

▶ Control's "pity poor Control" line in Part Two is inspired by the line "pity poor Tom" in Shakespeare's *King Lear*, first performed in 1606.







**Above:**  
Josiah Samuel  
Smith and  
his ward,  
Gwendoline.

after which he asked “the Professor”, “At which scholarly seat did you obtain this latest status?”. “Oh, there are so many to choose from,” replied the Doctor. The scene originally ended with Ace insisting “I’m not wearing a bustle!” and the Doctor telling her to “at least try for a degree of parlour cred”. Also inserted was a scene in the upper observatory with the angry Light appearing and telling Nimrod that the world was still changing. Rewrites on Saturday 22 included Mrs Pritchard taking the snuff box from Redvers in the trophy

room, the Doctor telling Ace that she did not have to reduce the locked door to “firewood” (“Firewood’s my speciality”) and the Doctor ordering Ace to close her eyes as light blazed from the empty room.

On Sunday 23, rewrites included Mrs Pritchard and the maid being watched through the eye-hole; the Doctor telling Ace that they had to go and introduce

themselves, in the upstairs corridors Ace asking, “What’s a great auk like you doing in a place like this?”; in the scene where the Doctor met Redvers he comments that the Zulu assegai is “purely ceremonial”. Others included the scene of Mrs Pritchard trying to force the door; the Doctor talking to Ace in the trophy room about her fears; Control sensing Ace in the lower observatory; the Doctor talking about the mended lift; and the very end of Part Two. The departure of the ship was rewritten on Monday 24 with Control wistfully saying, “Bye bye. Gone gone.”

## Gabriel Chase

**F**urther rewrites on Tuesday 25 included Gwendoline objecting to wearing men’s clothes; Redvers commenting that his hair had turned “completely white”; Ace asking why Redvers was scared of light; Control’s attack on Nimrod; Ace realising that the house was called Gabriel Chase; the Doctor asking Ace if she wanted to understand what happened in the house; Nimrod repelling the husks, explaining that they would not dare come near “the core” which Ace threatened to smash (“I mean it Tarzan, I’ll do it”); Gwendoline telling Mrs Pritchard that the Doctor’s ideas were confusing her; the Doctor commenting on the lower observatory (“No one builds an observatory this deep. You can’t see many stars down here”), Gwendoline visiting the strait-jacketed Redvers, and Matthews starting to change into a monkey. Rewrites to Part Two on Wednesday 26 included the Doctor telling Ace to cover Josiah with the Geiger counter; the Doctor surveying the lower observatory; Josiah revealing that he knew what the radiation detector was; the Doctor’s comments that Josiah sounded “a little husky”; Ace reading the dictionary;

### Connections: Blue slang

► The Doctor says “beetles and bluebottles” when Gwendoline opens the drawer containing Inspector Mackenzie. “Bluebottle” was a slang term for police officers

that derived  
from Cockney  
rhyming slang.





the Doctor saying that he would call out the constabulary because Josiah was “eager to conform to Victorian standards”; the Doctor introducing Mackenzie to Ace; Control in the hallway; Nimrod talking to Redvers; a scene in the study where the Doctor explained to Ace that the warmth of a pumice stone was power from Light’s ship flowing through the house; Ace seeing the fate of Matthews; Mackenzie struggling with Mrs Pritchard; and the Doctor telling Control to come out of the lift. Ace commenting, “That’s what I did in 1983,” was amended in Part Three.

The last scene of the serial was redrafted on Thursday 27, with the Doctor commenting on the evil Ace sensed, while on Sunday 30, a scene was reworked in Part Three of Josiah pacing impatiently in the upper observatory and lifting the phone to ask where everyone was, but finding a beetle crawling in the earpiece. In Part Three, the scene in which Mrs Pritchard packed for Josiah’s trip to London in the drawing room was reworked on Monday 1 May, with Mackenzie regaining consciousness just in time to avoid the maid’s machete attack. Another amended scene was a drawing room sequence where Redvers told the Doctor

that he would not let Josiah have the invitation to the reception at Buckingham Palace. Rewrites on Part Three continued on Tuesday 2, including the Doctor’s talk to Light prior to the being vanishing, Ace and Gwendoline fighting in the study, and Josiah demanding the invitation from Control.

More rewrites to Part Three on Wednesday 3 included Light ordering, “Nothing leaves until I have explanations”; the hallway scene in which the Doctor introduced himself to Light as “a concerned party” and informing him that he was on Earth; Light summoning the maid to help him and then dismantling her; Mrs Pritchard ordering a maid to attack Mackenzie with a machete in the hallway (rather than knocking him out); a scene with Nimrod serving notice of employment to Josiah in the upper observatory followed by Light arriving to study the TARDIS; the Doctor telling Josiah at dinner that his dodgy background meant he was not “empire material”; the Doctor referring to Bandersnatches and Slithy Toves (both creatures from the poem *Jabberwocky* in *Through the Looking-Glass*, and *What Alice Found There*, the 1871 sequel to *Alice’s Adventures in Wonderland*); Nimrod refusing to assist Light; and the shutting down of the firestorm programme. On the same day, production manager Gary Downie wrote to Mrs S Mills at Joan Hudson and Co asking for permission to record the exterior of Tower House, 29 Melbury Road, W14 one evening between Saturday 10 and Thursday 15 June.

Further tweaks were made to the scripts on Thursday 4 and Friday 5. Redvers’ dialogue about losing himself in the bush

### Connections: Oranges and lemons

► Gwendoline provides the Doctor with a candle “to light you to bed”, referencing a line from the nursery rhyme *Oranges and Lemons*, first published circa 1744.



**Left:**  
Dressed  
for dinner.



### Connections: Wonderland

▶ "Let's get down the rabbit hole!" cries the Doctor in Part Two. The opening chapter of Lewis Carroll's 1865 novel *Alice's Adventures in Wonderland* is titled *Down the Rabbit*



*Hole.* In Part One, Gwendoline calls Ace "Alice" in error.

in Part Three was rewritten, as was the dining scene with Light declaring that because of the firestorm, "I'll leave the archaeologists a simple sterile charred cinder to puzzle over!"

A synopsis was issued for *Ghost Light* on Thursday 18 May, which referred to 'Josiah Solomon Smith'. This was considered as a substitution for Josiah Samuel Smith in case of any

confusion with the Samuel Smith brewery that had inspired the name.

Alan Wareing commenced casting in late May, with Sylvia Syms the first to be cast as Mrs Pritchard on Friday 19. Wareing's original ideas included Brenda Blethyn as Control, Harry Enfield as Redvers, Denis Lill as Josiah and Billie Whitelaw for Mrs Pritchard, with the availability of Michael Caine also being checked for this serial. The Drama Early Warning Synopsis was issued on Tuesday 23 with only Sylvia Syms listed as a guest artist.

### Below:

Nimrod has a captive audience in Redvers.



Platt wrote to Nathan-Turner on Wednesday 24 regarding further changes which Andrew Cartmel had suggested before going on leave. Ernest was to be dropped from the scene outside the empty room in Part One and would react to Ace and Gwendoline's clothes later in the drawing room. Redvers would now be present but silent in the upper observatory as Josiah spoke of his plan, and the fight between Control and Mackenzie was dropped. Platt also suggested that the trophy room could be omitted and the scenes relocated.

### Haunted house

**D**espite the fact that all the action in the story took place in the confines of Gabriel Chase, some establishing shots of the 'haunted house' in both daylight and at night were required for all three episodes. It was arranged on Friday 9 June with Mr Barrett of Fox and Sons that the exterior of Stanton Court, Greenhill in Weymouth would be recorded between 7pm and 10pm on Wednesday 21 June and that the tenants should have moved their cars.

Casting continued during this period. On Monday 19 June, BBC producer Paul Stone wrote to Nathan-Turner agreeing that John Hallam was the ideal replacement actor to play Light after an unknown casting choice fell through. However, Hallam was working on BBC1's *The Chronicles of Narnia* for which he was rehearsing on Saturday 15 and Sunday 16 July, recording in Llangollen on Monday 17 and Tuesday 18 July and then in studio on Wednesday 19 July. After this, he would be free to work on *Ghost Light* and start work on *Narnia* again from Sunday 6 August. ■





# Production

**A**lan Wareing's OB team working on *Survival* made the arranged visit to Stanton Court in Weymouth during their work at Warmwell Quarry in Dorset on Wednesday 21 June and videotaped some exterior material of Gabriel Chase for insertion into *Ghost Light*.

Ahead of a cast readthrough and rehearsals, final script rewrites continued in late June and early July. The scene of Redvers seeing his own reflection was rewritten on Friday 30 June, with the Doctor commenting that his mind had snapped. A readthrough to time the script was held by Andrew Cartmel with the performers being Melanie Hudson, Jonathan Rigby, Phil Spedding and writer Charles Vincent (who also timed the performance).

By July, Cartmel had been head-hunted to become the script editor on BBC1's hospital drama *Casualty*; with

the next series of *Doctor Who* in limbo, a replacement was not discussed, although the favourites were Ben Aaronovitch, Marc Platt and Colin Brake. Brake – then an assistant script editor on BBC1's soap *EastEnders* – was to attend some of the studio sessions for *Ghost Light* in his capacity as Cartmel's successor. Looking at other projects beyond *Doctor Who*, Cartmel and Aaronovitch were also setting up *Hazard*, a new ecological thriller, for Mark Forrester Productions.

The Redvers/Nimrod scene in Part Two was rewritten on Sunday 2 July to remove Nimrod commenting on Redvers' wisdom. The Part Three scenes with Light confronting Control and then talking to the Doctor were also reworked, removing the material of Control attacking Mackenzie. Also reworked was the final attack on Ace by Gwendoline and part of the concluding dinner party. Monday 3 July saw the study scene with Josiah telling Mrs Pritchard about strangers in the house

**Above:**  
Behind the  
scenes on  
*Ghost Light*.



being trimmed; Mrs Pritchard's comment about Gwendoline looking like a "music hall trollop" being added; the Doctor's dialogue about Josiah's husks changed; as was Josiah's discussion about restoring the Empire; Josiah's orders to Redvers to shoot a rogue animal called Control on sight were removed; the Doctor explaining how Light moved so fast; Redvers offering Control some beads; Mackenzie approaching Mrs Pritchard in the hall. Some of Ace fighting Gwendoline was dropped as were the Doctor's comments about overestimating restraint, and more of the dinner party scene. On Tuesday 4, the scenes with Mrs Pritchard delivering the invitation to Light, of Josiah phoning from the observatory, and of the Doctor and Redvers discussing Josiah's plans were deleted.

Readthroughs for *Ghost Light* began in Room 201 of the BBC's Acton Rehearsal Rooms on Thursday July 6, a fortnight after *Survival* had narrowly completed its Outside Broadcast recording 20 minutes before industrial action from some crewmembers began. These problems had now been resolved and *Ghost Light* was to continue unhindered by the threat of strikes.

#### Right:

Inspector Mackenzie has an appetite for the truth.

### Impressive cast

For this story, an exceptionally impressive cast had been assembled by Alan Wareing. The previously announced Sylvia Syms as Mrs Pritchard brought the highly experienced film and television actress to *Doctor Who*, who would spend the serial under the heavy make-up that would age her into the stony-faced housekeeper. The actress, who had been Leslie Crowther's wife in the sitcom *My Good Woman*, found *Doctor Who* a new type of experience and seemed a little serious at first – although the usual humour of

series star Sylvester McCoy soon made her more relaxed. Syms enjoyed herself a great deal on the story, and gave Sophie Aldred, playing Ace as usual, a few acting tips that she had acquired during her notable career.

Playing Josiah Samuel Smith was Ian Hogg, another highly acclaimed character actor who had found recent fame as Detective Sergeant Rockliffe in *Rockliffe's Babies* and *Rockliffe's Folly*. Michael Cochrane, an established character actor in series such as *The Pallisers* had appeared in *Doctor Who* as Lord Cranleigh in the 1982 serial *Black Orchid* [see Volume 35]. Wareing had directed Hogg, Syms and Cochrane together in *Nine-Tenths of the Law*, an episode of *Rockliffe's Folly* broadcast on 14 December 1988.

Another actor familiar to police series was Frank Windsor, best known as John Watt in *Z Cars*, *Softly, Softly* and their many spin-offs. Windsor returned to *Doctor Who* as Inspector Mackenzie of Scotland Yard – disappointed at first to be playing another policeman (John Nathan-Turner had specifically requested a *Z Cars* actor for the role). Windsor had previously appeared in *Doctor Who* as Ranulf in *The King's Demons* [1983 – see Volume 37].







Shrouded in rags for most of the serial was Sharon Duce as Control. The actress had featured in *Helen – A Woman of Today* and as Jan Oliver in the successful BBC drama *Big Deal*; her partner, Dominic Guard, had also appeared in the serial *Terminus* [1983 – see Volume 37]. As Control, Duce experimented with a variety of voices, before electing to play her evolving character in the manner of Eliza Doolittle. Young actress Katharine Schlesinger threw herself into her part as Gwendoline with great energy, and had appeared in the sitcom *No Frills*. Wareing recalled her playing Catherine Morland in a 1987 BBC adaptation of *Northanger Abbey*.

**Left:**

"The fang of a cave bear!"

Carl Forgione also had previous *Doctor Who* experience, having played Land in *Planet of the Spiders* [1973 – see Volume 21]. Wareing cast him, recalling the actor at an interview for a role on an episode of *Casualty* that he had directed. For his part as Nimrod, Forgione was required to undergo some additional make-up in crafting his Neanderthal features and wear a gum-shield, which aided his caveman delivery.

Like Cochrane, John Hallam had also appeared in *The Pallisers*, but was better known for the ITV classic serial *The Mallens*. As had previously been discussed in correspondence between Nathan-Turner and Paul Stone, his work on *Ghost Light* was successfully fitted in around his work on *The Chronicles of Narnia: Prince Caspian/The Voyage of the Dawn Treader*. During rehearsals, Hallam decided to give Light the distinctly different tones of voice for his various modes to show that Light himself was continually changing. Veteran actor John Nettleton was cast as the Reverend Ernest Matthews, having once appeared as Professor Alec Ritchie on another genre series, ABC's *Haunted*.

## Serious work

Following the readthrough, rehearsals began in earnest back at Acton on Saturday 8 July. The cast had an enjoyable time, with Sharon Duce and several others once being sent outside because they had been laughing too much.

However, despite the levity, the cast took the work seriously and queried much of the story and the motivations behind their characters. Duce, in particular, had a lot of questions about Control, which Wareing telephoned Marc Platt to clarify; the actress also suggested that Control could have a white rat on her shoulder, since Duce had once had one as a pet. McCoy and Frank Windsor decided to emphasise the joke of Mackenzie eating all the time, inspired by a scene that McCoy recalled playing with Donald Pleasance in the 1979 movie of *Dracula*. Wareing envisaged Light in a similar way to the Victorian preacher ghost in the film *Poltergeist II*. Costume designer Ken Trew followed the 'angel' description for Light, as opposed to the suggested preacher image. Bearing in



### Connections: Hitchhiker

▶ The Doctor wonders “who said Earthmen never invite their ancestors round to dinner?”. It was, in fact, *Doctor Who*'s former script editor Douglas Adams in his radio series *The*

*Hitchhiker's Guide to the Galaxy*, first broadcast in 1978.



mind the huge stained glass window of Gabriel Chase, Trew allowed pre-Raphaelite images to creep into his design for the heavily cloaked silver and gold figure, on which he collaborated with freelance designer Robert Allsopp. Carl Forgione read up on Neanderthals for his performance as Nimrod and recalled a previous performance of his as Caliban in *The Tempest*.

Eventually the cast felt completely happy with the storyline, but had fears that the audience, who lacked their insight, would lose track of the programme. Specific attention was paid to the quartet of silent night maids who moved in unison about their business throughout the serial. To achieve this trance-like and smooth movement, Wareing hired four

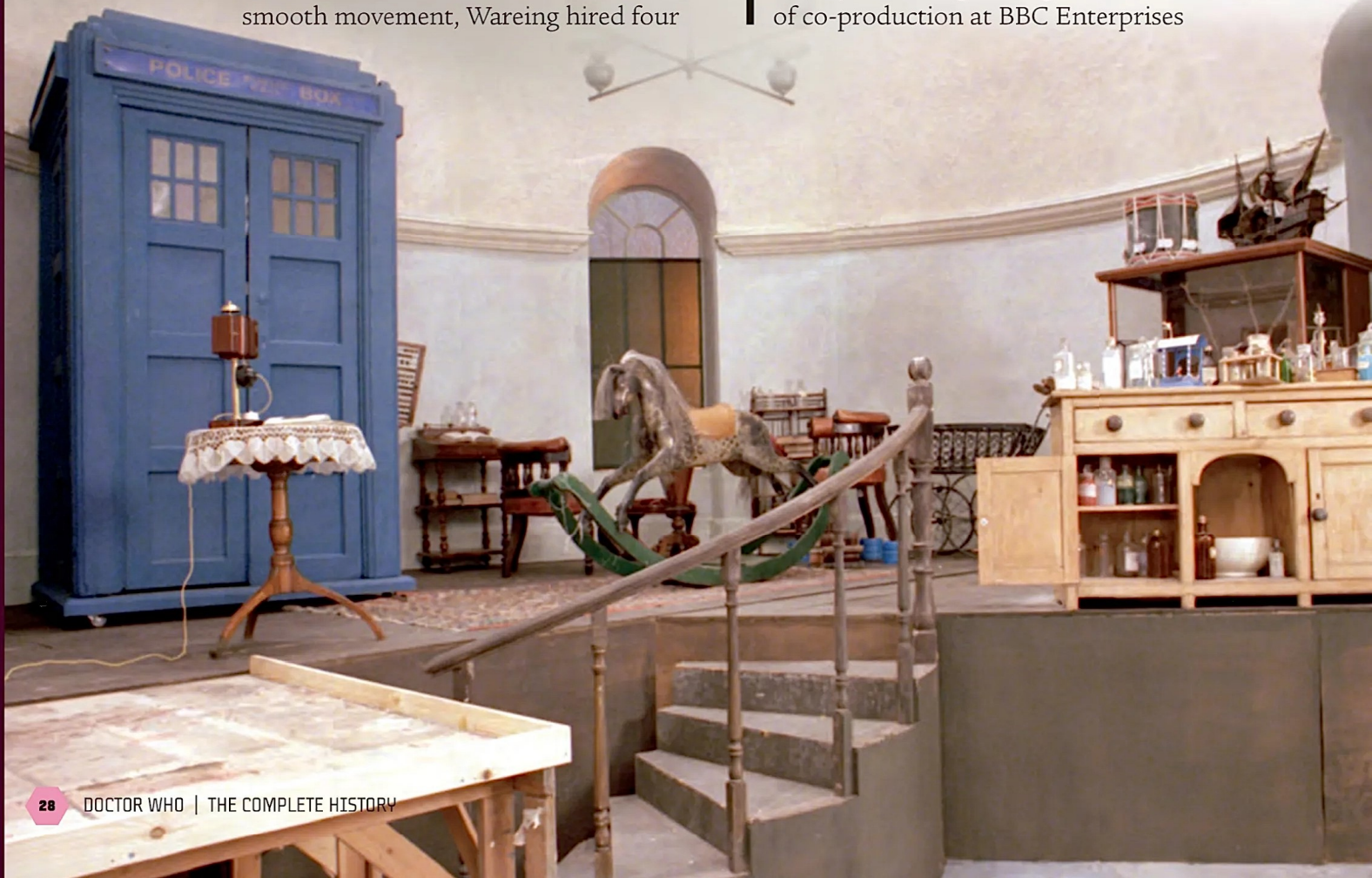
dancers – and friends of Gary Downie – to play these roles.

With the cast now into rehearsals, further rewrites were carried out. On Sunday 9, the first scene with Redvers was rewritten to remove Redvers naming the house as Gabriel Chase and the Doctor asking Ace if this “rings any bells”. There were also changes to an omitted scene where Mrs Pritchard enters the study in a blaze of light that repels Josiah and announces that Matthews is in the drawing room. Josiah said there were more strangers in the house and that she and her workers are slipping as he telephones Nimrod. In Part Three, during the fight Ace now told Gwendoline, “You’re a vicious little Victorian aren’t you?” and the Doctor reset the clock in the final scene.

However, the future of *Doctor Who* changed direction sharply on Wednesday 12 July when Roger Loughton, director of co-production at BBC Enterprises

### Below:

*Ghost Light*'s attic set.







received a telephone call from Philip Segal of Columbia Television Pictures in California. Raised in England, Segal had always been fond of *Doctor Who* and had now interested the ABC network in taking a new series, which could be a lavish BBC co-production. Loughton referred Segal to Mark Shivas, head of drama, who in turn referred him to head of drama series Peter Cregeen. Segal was hoping to make a pilot, followed by a series of one hour episodes.

Both recording blocks took place in studio TC3 at BBC Television Centre, the first session being on Tuesday 18 and Wednesday 19 July. Recording generally ran from 2.30pm to 6pm (or 4pm to 6pm on the first day of a block) and then from 7.30pm to 10pm.

Strangely for a studio-bound serial, *Ghost Light* was a particular favourite of both Sylvester McCoy and Sophie Aldred. The key to its success was in the fact that the story was set in one location, a house, which could be successfully recreated in the studio – and the cast admired the design work of Nick Somerville immensely.

The sets for the story were extremely impressive, as virtually no items for dressing the venue of Gabriel Chase came from stock. Some parts of the sets were never shown fully, and the audience missed many points of detail that had been lavished on their construction. The upstairs sets were actually raised to give

some steps leading up to them, and the ground floor of the house was laid out very much like a real building with the rooms radiating out from the central hallway. Real antique furniture was hired in, and a number of the costumes were genuine period items on loan to the BBC. Sophie Aldred found it quite a change to shed Ace's T-shirt and bomber jacket to be laced up in a corset before donning her Victorian dress. This costume in particular was one that Ken Trew had made for *The Onedin Line* several years earlier, but which had never been seen properly on screen.

**Left:**  
Sylvia Syms as  
Mrs Pritchard.

## Elevator challenges

One of the main challenges for Nick Somerville had been the creation of an authentic open elevator with metal lattice gates that took people down from the hallway to the lower observatory. Rather than use a moving background or CSO, Somerville opted to construct a short section of elevator using an industrial hydraulic lift and a long section of wall, suitably dressed for the Victorian period. Shots inside the lift were kept brief, and the use of a handheld camera added to the impression of motion. The lift apparatus was categorised as a grade C hazard, the lowest of level of BBC risk assessment.

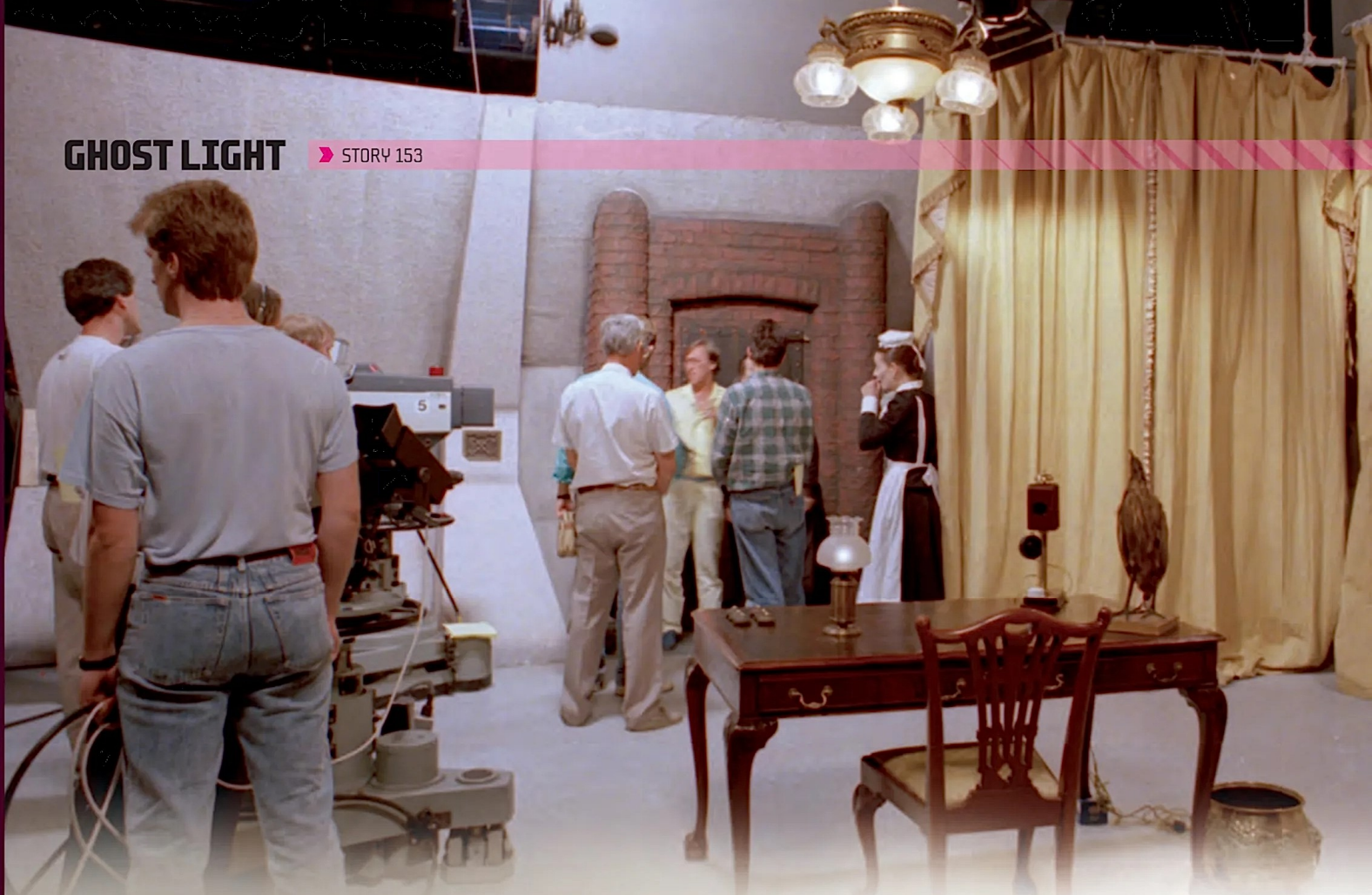
The first day of recording began with scenes from Part One set in the upper observatory, the trophy room and lower observatory, continuing into all the lower observatory scenes at the start of Part Two and using a handheld camera for some shots from Control's point of view. The TARDIS prop used on the serial was the one

### Connections: Beatlemania

▶ When examining a weakened Josiah in Part Two, the Doctor comments, "It's been a hard day's night." This references a quote from Ringo Starr, drummer with 1960s The Beatles, which was subsequently taken as the title of the group's 1964 album, song and film.







**Above:**  
Getting ready  
to record on  
the cellar set.

made for *The Leisure Hive* [see Volume 32] in 1980. In the second upper observatory scene, McCoy impersonated Michael Caine (or rather Peter Sellers impersonating Caine) when he asked Ace, “Did you know...?” Redvers’ comments about tsetse flies were an ad-lib from Cochrane, and the Geiger counter prop was a hollow prop made by visual effects assistant Mike Tucker. A mattress was positioned out of shot for Aldred to land on when Ace leapt at Redvers; Aldred wore a radio mike for this scene and the transmitter for this was visible in the finished programme. The actress found that the collar of the man’s formal shirt chaffed her neck badly; she relished the scenes about fear between the Doctor and Ace.

The lower observatory set was a collaboration between Nick Somerville and Malcolm James of visual effects, including a membrane that would erupt on cue with the appropriate lighting effects, jets of steam to blast out from either side of the membrane, an internally lit console

of transparent coloured rods and a screen onto which alien hieroglyphics could be projected. The perspex rods were operated by wires; visual effects assistant James Davis produced the vacuum-formed membrane, behind which was seen a marionette of Light made by Paul McGuinness. One feature that did not make it to transmission were some cave paintings done in oil, the work of a homesick Nimrod seen by the Doctor early in Part Two.

Originally, there were to be three husks in the cellar – an insect, a reptile plus a fish – and their heads were also to include features of Josiah’s own face. To this end, a cast was taken of Ian Hogg’s features, but ultimately only a few aspects of this were moulded into the reptile.

The two masks for the extras hired to play the husks were also specially made, although Joan Stribling’s original idea had been to reuse two of the heads that had been crafted for the BBC’s production of *Alice in Wonderland* some years earlier. Mike



Tucker handled the insect mask, while the reptile mask, made by McGuinness, was supposed to have a moving plume crest, as suggested in Platt's script, but this was dropped for cost reasons. Nathan-Turner said that he wanted Ace to scream when confronted by the creatures at the end of Part One, but Sophie Aldred persuaded him that this would be out of character.

## Metamorphosis

**T**he final scene scheduled for 18 July was the transformation of Ernest Matthews into a monkey; however, recording ran badly behind and the day ended on the cliffhanger for Part One on the lower observatory, by which time Forgione's make-up was melting. One take of this sequence was spoilt when Aldred tripped over some cables and got the giggles. Other scenes set in the lower observatory and access tunnel early in Part Two were deferred to the following day.

On Wednesday 19, the simian metamorphosis of Matthews' hands was completed as the first scene of the day. After completing the mutation scenes, John Nettleton was made up fully as a monkey for the remaining observatory

scenes. Ian Hogg was made to look increasingly decrepit as Josiah, and the scenes of him both as his old and new selves were shot in his decaying husk form first. While Hogg was made up as his newer, younger self, scenes in the lower observatory and trophy room were recorded, after which the remaining sequences set in the two observatories for Part Three were recorded.

Here, the husks were replaced by two dummies, the pre-broken heads of which exploded to show the final exchange of positions between Control and Josiah; one of the mortars did not go off and in post-production an explosion from *Battlefield* [1989 – see Volume 45] was superimposed to cover this.

At one point during the day's work, Aldred and McCoy went into the studio for *Top of the Pops* in their costumes and danced to Bros' performance of *Too Much*. Aldred found that the dress made for *The Onedin Line* was very tight on her and disliked the corset, although she was allowed to wear her own boots with it.

The plan was to spend the rest of the Wednesday recording all the study scenes for the story, but with the crew running behind some sequences had to be abandoned and others rearranged. The main casualties were scenes in Part Three with Mackenzie being pursued by a machete-wielding maid, Gwendoline and Ace fighting as Control watched and Light turning Gwendoline and Mrs Pritchard into stone. The study also saw the first use of Gwendoline's locket, containing specially taken monochrome photographs of Sylvia Syms and Katharine Schlesinger in costume.

### Connections: Lucky horseshoe

▶ Ace's question to Mrs Grose about Perivale having a blacksmith's on the village green was spurred by the Doctor's comment about the hamlet in *Dragonfire* [1987 – see Volume 44].



**Left:**  
The Doctor knows what's coming.



### Connections: Lost lizard

▶ Redvers' comment that "young Conan Doyle" laughed at his tales of "a swamp full of giant lizards like giant dinosaurs" doubtless relates to Doyle's 1912 novel *The Lost World* about an expedition to an Amazon plateau where prehistoric monsters survived.



For the scenes with Light, Wareing was keen to get an aura about John Hallam by use of strategic backlighting. However, after some sequences were 'in the can', due to the frequent movements of the character this was ruled out as too time-consuming since it would require almost each shot with John Hallam to be individually lined up and relit. The studio lighting was instead altered to

give moody surroundings, and Wareing prepared to add the glow from Light in during post-production. Alan Wareing also devoted a lot of time to getting the character of Light to be truly fantastic, feeling that the being should glide instead of walk. The elemental's instantaneous jump from the hallway to the study at the start of Part Three was used when the crew was unable to suitably devise a way for Light to pass through the group assembled in his path. The actress playing the maid 'dismantled' by Light had had an arm cast taken for the prop rubber arm on which the visual effects team was told to hold back on the gore. Numerous study scenes were not completed by the end of recording. The Doctor's "dust to dust" comment was an ad-lib by McCoy.

A wildlife specialist was called in to provide all the bugs and insects seen coming to life in the story and tackled his job with incredible enthusiasm, even turning up on days when he was not required. Several prop insects were made for Control to eat and Josiah to crush in Part Three, with appropriately nasty sound effects added in post-production.

Pianist Alasdair Nicolson attended a rehearsal on Thursday 20 to coach



Schlesinger for the piano scenes in Part One. Because of the scenes that were not recorded in the study, a series of script changes were outlined. Nimrod's dialogue about the fang of the cave bear was now placed in the earlier drawing room scene to cover the loss of the study scene in which the Neanderthal explained about it to Josiah, with another reference added to a later drawing room scene in Part One. The scene of Josiah hanging up the phone would be abandoned, and a wild track of Nimrod answering the phone would be added. The scene where Mrs Pritchard talked to Josiah was also dropped along with the scene where they discussed the unconscious Matthews being "one for the toybox". The crew would possibly pick up the scene of Gwendoline opening Mackenzie's drawer on a different set, while the scene with the Doctor, Ace and the pumice stone was dropped, and the scene of the Doctor talking to the cockroach moved to the drawing room. The attack on Mackenzie by the maid would be moved to the hallway, while the scene of Nimrod





tending his notice would be dropped and several scenes of Ace and Gwendoline fighting shifted to Gwendoline's bedroom from the study; in this, Ace handed Control a book on "ett-ee-kett" which Control flipped through and read in seconds, replying, "My dear Ace, would you care to join me for a turn around the house?"

## Period music

Full-cast rehearsals recommenced in Room 201 at Acton on Friday 21 July, with both McCoy and Schlesinger scheduled for piano rehearsals on Wednesday 26. On this day, Nathan-Turner sent a set of scripts to composer Mark Ayres whom he was engaging on the serial, commenting that although he had hoped to use genuine period instruments, the budget would not run to it. This was a comparatively late commission for Ayres who was offered the assignment just as he was completing the score for *The Curse of Fenric* [1989 – see page 48].

Alasdair Nicolson attended the technical run on Thursday 27 when he recorded two versions of *That's the Way to the Zoo* with and without his own vocal. This was a popular Victorian parlour song composed around 1881 by JF Mitchell, and was found by the BBC's music library after Marc Platt had made preliminary enquiries about a period piece with an 'animal theme' that might be suitable for the story. The piece fitted *Ghost Light* perfectly, particularly with reference to Matthews' transformation into *Homo Victorianus Ineptus*, and Platt included it in his scripts. McCoy was unhappy with his miming at the piano, and while both a boogie-woogie and *Moonlight Sonata* were recorded for him to mime to, the material was abandoned. On Friday 28, Nathan-Turner arranged for McCoy and Aldred to record voiceovers for Part Two of *Battlefield* and Part Four of *The Curse of Fenric* during the final studio session.

Recording on *Ghost Light* was completed over Tuesday 1 to Thursday 3 August. Tuesday 1 was spent working on Part One, with scenes in the hallway, drawing room, empty bedroom, lift (which only spanned a short vertical range meaning that scenes in it had to be recorded one shot at a time with the lift then reset) and dining room, plus some early hallway scenes for Part Two and a deleted scene between Redvers and Gwendoline in the empty bedroom for Part Two. In this sequence, the girl entered, lost and alone since she could not find her mother, and Redvers told her that he knew where the greatest secret of all was hidden. For the earlier scene with Redvers and his initialled snuff box, careful lighting was arranged for both the blaze from the highly reflective box and for the flashes from the storm outside the windows. Specific lighting was also used to create the effect of the alarms on the huge

**Left:**  
"Don't have  
the soup."



stained glass windows in the hallway set during Part Two. Recording before dinner completed with the scene of Josiah being called away to the phone. Recalling John Webster's Jacobean work *The White Devil*, Ian Hogg ad-libbed the comment about "calves' brains" in place of recommending the potatoes, while McCoy added the Doctor's, "Not tonight, Josiah-phine." James Davis made the flaring candlestick with a built-in gas lighter operated by Syms, who taught Aldred how to react when Mrs Pritchard grabbed Ace's hair. The empty room set was raised off the ground with visual effects assistant Guy Lunn operating the halogen light of the snuff box from beneath.

**Right:**  
Ace – in a dress!

Tuesday 1 also included the recording of Gwendoline's rendition of *That's the Way to the Zoo*. Katharine Schlesinger took singing classes to help her with this scene, in which she mimed playing the piano to 56 seconds of pre-recorded accompaniment by Alasdair Nicolson – as well as contending with a squeaky piano stool.

BBC pictorial publicity attended studio recording on Wednesday 2 to take photographs. Since the first recording, it had been noticed that there was a divide between the wristlet and sleeve of Light's costume which was now covered with feathers. The wildlife expert brought the insects into studio and McCoy found them fascinating. Work continued with

all the hallway and drawing room scenes for Part Two (including some that had been left over from the previous day), plus some dining room scenes for Part Three. Also planned for this day were several hallway scenes for Part Three, but these were transferred to the next day. Towards the end



of the serial, the main hallway window blazed into action again as Light checked his catalogue – with suitable alien symbols added later by video effects.

### "Wicked!"

**W**ork on Thursday 3, the final recording, began with Light's first appearance, postponed from the previous day. Aldred accidentally wore one of her own rings in the scene where Ace found the snuff box. A fake insect was made of liquorice for Sharon Duce to eat. When the changing screen in Gwendoline's bedroom was found to be too short, the top of the trellis was covered with clothes. McCoy changed the final line of the serial from "That's my girl" to "Wicked!" to show the Doctor's fondness for Ace. The audio elements for *Battlefield* and *The Curse of Fenric* were also recorded, and McCoy did a video interview with an Australian fan. The day also included the Doctor and Ace meeting Redvers for Part One, and all the scenes in Gwendoline's bedroom, including a number of these planned for the study in the first studio block. The window was a lightweight prop pre-cut

#### Connections: Patriotic Doctor

▶ The Doctor hums a phrase from the patriotic song *Rule, Britannia!*, the 1740 setting to

music by Thomas Arne of James Thomson's poem.





to shatter when Sharon Duce jumped through it to make her frantic escape from the house. For this, and several other fight sequences in Part Three, stuntman Paul Heasman made uncredited contributions in choreographing the action. The recording concluded with the fight between Ace and Gwendoline, the dispersal of Light and the shot of Gwendoline and Mrs Pritchard turned to stone.

For this final sequence, both Sylvia Syms and Katharine Schlesinger changed into pure white versions of their costumes and sat motionless on the bed, as if solidified. In post-production, the electronic paintbox was then used to draw in the effect of their flesh hardening to a cold whiteness, and treating the heads and arms in subsequent long shots of the two actresses. The gray versions of the outfits for Gwendoline and Mrs Pritchard were made in canvas, sprayed with grey paint and covered in concrete dust.

As with the rehearsals at Acton, the roughness displayed by Schlesinger and Aldred in their desire to get the fight

between Ace and Gwendoline to look realistic caused a mishap. Before the supper break, the two actresses went through the routine again, lunging at the bed with Schlesinger in full costume. With a mighty ripping sound, contact with the metal edge of the bed resulted in splitting Aldred's own leggings, and also tearing the front of Schlesinger's hired period costume. Ken Trew stepped in to mend the garment for the final scenes of the day.

A sequence in Part Three that was only partially completed was when Mackenzie came across the remaining maids and Mrs Pritchard packing to leave, and subsequently being pursued by one of the maids wielding a machete. This whole section was thus dropped at editing, thus making Mackenzie's hurried entrance to his fate at Light's hand with the phrase "this place is like a mad house" seem a little out of place. Frank Windsor was disappointed that this sequence and

### Connections: Old soup

► The term "primordial soup" as used by the Doctor was coined in 1922 by Soviet biochemist Aleksandr Oparin.



### Below:

A member of the crew places props for the cast.







**Above:**  
The Doctor  
and Ace face  
new danger.

some of a struggle with Control had to be omitted. The final scene to be recorded was of Light turning Gwendoline and her mother to stone.

As *Ghost Light* concluded work for the 1989 series, everyone was confident that they would be together again soon, starting work the next spring for the twenty-seventh series of *Doctor Who*. While Sylvester McCoy had been persuaded to carry on for a fourth and final year as the Doctor in the spring, Sophie Aldred was due to leave after the first two serials in the new year – her contract running for eight more episodes. With the 1989 series ‘in the can’, a wrap party was held to celebrate at 10pm. “See you next year,” said McCoy to Aldred at the end of the celebrations. With *Doctor Who* completed, McCoy was looking forward to the next run of his BBC1 children’s series *What’s Your Story?* and on Thursday 3 August was recontracted for the children’s show

in March 1990. Aldred meanwhile began rehearsals for another run of her BBC1 children’s series *Corners* on Wednesday 9 August.

Nathan-Turner still felt confident about the new series which had again been placed on Wednesday evenings, particularly because its strong ITV competition of *Coronation Street* was now repeated on Sundays. However, for him the challenge of making the show had gone, and he wanted to hand the series onto somebody else for the 1990s, as he declared in an article printed in the *Sunday Mercury* on Sunday 13 August.

## 1990 series

**I**t was during the rehearsals at Acton for *Corners* that Aldred took a phone call from McCoy who informed her that he had just heard from Nathan-Turner that they would not be doing another series in 1990. On Monday 11 September, the producer formally wrote to the pair informing them that their options for the 1990 series would not be taken up. Apparently, head of drama series Peter Cregeen wanted to open up the BBC1 evening schedules for other programmes, and *Doctor Who* would be one of the casualties of the changes in the short term; his intention was that after a few years’ rest, the series could be brought back in a reinvigorated form. BBC1 controller Jonathan Powell was less convinced... ■

### PRODUCTION

**Wed 21 Jun 89** Stanton Court, Greenhill, Weymouth, Dorset (The House of Gabriel Chase)

**Tue 18 Jul 89** Television Centre Studio 3; Upper Observatory; Trophy Room; Lower Observatory

**Wed 19 Jul 89** Television Centre

Studio 3; Lower Observatory; Access Tunnel; Lift; Upper Observatory; Trophy Room; Study

**Tue 1 Aug 89** Television Centre Studio 3; Hallway; Drawing Room; Empty Bedroom; Dining Room; Lift; Corridor B

**Wed 2 Aug 89** Television Centre

Studio 3; Hallway; Lift; Drawing Room; Empty Bedroom; Corridor B; Dining Room

**Thu 3 Aug 89** Television Centre Studio 3; Hallway; Drawing Room; Dining Room; Upstairs Corridor; Gwendoline’s Bedroom; Corridor A; Empty Bedroom; Corridor B





# Post-production

**F**ollowing completion of the final studio session, *Ghost Light* went into post-production for video effects, incidental music and special sound. The post-production schedule had the addition of electronic effects from Monday 14 to Thursday 17 August, Thursday 7 and Saturday 23 September and Saturday 7 October. Editing for the three episodes was planned to take place on Monday 7, Wednesday 9 and Monday 21 August for Part One, Wednesday 23, Saturday 26 and Sunday 27 August for Part Two, and Tuesday 29, Thursday 31 August and Friday 1 September for Part Three. The opening episode caption was

superimposed over a shot of Gabriel Chase for Part One, Ace entering the lower observatory for Part Two, and Control leaving the lift in Part Three.

Sharon Duce's voice was modulated for her speeches as Control in the first two episodes, causing some of her lines to sound incoherent on the transmitted episode. The actress was recalled on Monday 11 September to dub some of her lines as Control for greater clarity. Dubbing was scheduled to run from Sunday 3 September through to Tuesday 3 October. The sound of the tray dropping in Part Three as a maid was attacked by Light was actually a hub cap being dropped on a paving slab.

**Above:**  
The Doctor  
and Inspector  
Mackenzie  
investigate.





**Above:**  
Ace and  
Mackenzie  
make a sinister  
discovery.

Video effects added to the recorded material by Dave Chapman included the glow in the eyes of the rocking horse and stuffed animals. These were all part of a surveillance system in the house explained in a missing scene from Part One. After the Doctor and Ace arrives in the upper observatory, Ace tampers with a telephone, which is answered by Josiah who is looking into a microscope. Aware there are intruders in the house, the spy cameras are activated. The principal video effect added was a variety of glow enhancements. The lantern carried by Nimrod at the start of Part Two required this, but the most painstaking work was for the aura about the continually shifting Light in Part Three – plus the microbes which the character toyed with in mid-air. At the climax, the colour was seen to drain away from Light's face, and crackling bolts of energy were also placed about his enraged form. Similar bolts blasted Josiah back from the lift door at the end of Part Two.

All the Outside Broadcast inserts of Gabriel Chase were also treated with the electronic paintbox, which was used to change the colour of the sky, add a fork of lightning and even to construct the upper observatory seen perched on top of the house.

The first edit of Part One lost the end of Matthews' arrival in which he informed Mrs Grose that he was answering Mr Smith's summons; a scene in the upper observatory where Ace examines the bottles and the Doctor talks about Darwin being seasick before Ace tampers with the telephone; the next short scene of the unseen Josiah considering that it could not be Matthews using the phone; the start of the next observatory scene with the Doctor saying that they must now go and introduce themselves (as they are watched by Josiah via his microscope and the rocking horse); the end of the scene with Josiah discussing the evolution of moths in which the Doctor tells Matthews that he should read Darwin; and sections of the scene where Control has Nimrod attacked. Also dropped was a suggested caption slide over the opening camera shot of Gabriel Chase which would have given the year as 1883. It was felt that, as with the revelation that this was in fact Perivale, it would be better to let this come from the story's narrative.

## Serial edits

**T**he edits to Part Two, which originally ran to 27'59", included part of Ace defending herself against the husks with a stick; an establishing shot of Gabriel Chase; the start and end of the scene where Gwendoline opens Mackenzie's drawer (removing the Doctor hiding as she enters and then the Doctor asking where Ace is); Ace asking Nimrod why the husks fear the core, the end of the hallway scene where Gwendoline tells Mrs Pritchard that Uncle Josiah's ideas are clearer than the Doctor's words; a short scene of Gwendoline visiting the restrained Redvers in the empty room in search of her mother; the end of the drawing room





scene where the Doctor decides that the Inspector can help with his enquiries; the start of the upper observatory scene where Josiah says that Ernest bores him as much as before; a short scene in Gwendoline's bedroom where Mrs Grose shows Ace the dress the Doctor has chosen for her; the start of the drawing room scene where the Doctor observes that Mackenzie has still not found the mustard; the end of Nimrod visiting Redvers where the explorer says he only wore the strait-jacket against the cold; a short scene of Mackenzie trying locked doors on the landing; and the start of the next lower observatory scene in which Control urges "time going faster than you!" to the husks.

The first edit of Part Three was 27'30" and lost part of the reprise; Light telling Control that it wants explanations; the end of the upper observatory scene where Redvers talks about being lost in the bush and Josiah reminding him of their royal appointment; the hallway scene where Mackenzie wants to talk to Mrs Pritchard but she sends a maid after him with a machete; Light telling Nimrod that the evolving Earth has seen its last day in

the upper observatory; Light instructing Nimrod to collect items from the ship after turning Gwendoline and her mother to stone; and the Doctor commenting at dinner that Light and Queen Victoria were not amused. Second edits of all three episodes were broadcast.

Special sounds for the serial were undertaken, as usual, by Dick Mills of the BBC Radiophonic Workshop who had been assigned to the project in April. Bearing in mind Nathan Turner's original desire to use conventional instruments on the incidental score, Mark Ayres scored Part One in the manner of a chamber quartet executed using a synthesizer, but the completed piece was felt not to work effectively enough by the production team. Ayres set to work again to re-score the first episode and the two remaining segments in a new mixture of styles. Michael Wareing wanted a very deep, bass sound to enhance the unsettling interior of the dark house, and Ayres' composition added a great deal to the serial's success. One of the more bizarre effects the composer called

**Left:**

Katharine Schlesinger as Gwendoline.

**Below:**

Will the Doctor and Ace escape from Gabriel Chase?







**Above:**  
An uncertain  
future for  
the Doctor.

for was to scrape a saucepan across his kitchen floor, sample it onto a synthesiser, and then use it for the squawking noises heard near the opening of Part One. Other themes woven into the hour's worth of soundtrack included African pipes, organ music, *That's the Way to the Zoo* and appropriate sounds to accompany the blazing of Light. Ayres was still working on the score for Part Three after Part One was broadcast; he and Alan Wareing then disagreed over the score for the sequence with Light dying in the hallway. The serial

was a bad experience for Ayres who was immediately taken ill upon delivering the cues for the final episode.

It was around this time that Andrew Cartmel left the series as script editor and moved over to take up the same post on the successful BBC drama series *Casualty*. Before he departed, there were some further discussions about possible storylines for the next season. Marc Platt was keen to bring about the return of the Ice Warriors in a four-part serial about the terraforming of Mars, and along with Ben Aaronovitch there were suggestions for two linked serials set in London of the 1960s and 1980s in which the Doctor would see Ace leave the TARDIS, and gain not only a new companion but also a new semi-regular ally who lived on the wrong side of the law.

Because of these tight time schedules and some material that had never been taped for Part Three, *Ghost Light* – like *The Curse of Fenric* – ended up as a rapidly moving mystery that gave the viewers little time to assimilate what was going on and draw their conclusions. ■

# Publicity

► On Wednesday 16 August, the BBC held a press launch for its upcoming autumn season, and notably for the 1989 series of *Doctor Who* – in which *Ghost Light* now ran second, to split the two action tales of *Battlefield* [1989 – see Volume 45] and *The Curse of Fenric*. Present at the launch event were John Nathan-Turner, Jean Marsh (guest star

in *Battlefield*) and Sophie Aldred (who was recording *Corners* that day). BBC1 controller Jonathan Powell unveiled the new series with three clips from *The Curse of Fenric*. Powell had asked for shots of the husks from *Ghost Light* to be removed from the series' trailer compiled by Nathan-Turner.



# Broadcast

▶ With subtitles on Ceefax Page 888, like all of the 1989 series, *Ghost Light* battled against the might of Granada's top-rated soap *Coronation Street* in its Wednesday evening slot in October. The serial attained only slightly larger audiences than its predecessor, *Battlefield*. The audience appreciation for the serial was reasonable, although the confusing Part Three netted the season's lowest grade of 64.

▶ Katharine Schlesinger's name was incorrectly spelt 'Katherine' on the serial's closing credits for Parts One and Two. On Friday 13 October, John Nathan-Turner contacted the actress, apologising for the error and assuring her the mistake would be rectified for Part Three.

▶ Viewers gave their opinions about Part Three of *Ghost Light* and other programmes broadcast that evening on BBC1's *Open Air* on Thursday 19 October.

▶ *Ghost Light* was broadcast in North America in March 1990. Canada also purchased the serial, as did New Zealand where it was shown in July 1990. On RTL, a German-language

dub of the serial was entitled *Das Haus der tausend Schrecken* (*The House of a Thousand Horrors*) when screened in August 1990 and during 1993. ABC Australia broadcast the serial in November 1990, while UK Gold screened *Ghost Light* in episodic and compilation form from January 1995.

▶ *Ghost Light* was the final *Doctor Who* serial to be recorded during the original 1963-89 run, although *Survival* [1989 – see page 86] was broadcast in the final slot of the 1989 series. In addition to the episodes, BBC Archives held VHS copies of the first edits and of studio recording, plus 77 minutes of studio recording from Tuesday 1 August 1989.

## Below:

The cast stands ready on *Ghost Light*'s impressive staircase set.



## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Part One</b>	Wednesday 4 October 1989	7.35pm-8.00pm	BBC1	24'17"	4.2M (94th)	68
<b>Part Two</b>	Wednesday 11 October 1989	7.35pm-8.00pm	BBC1	24'18"	4.0M (93rd)	68
<b>Part Three</b>	Wednesday 18 October 1989	7.35pm-8.00pm	BBC1	24'17"	4.0M (104th)	64

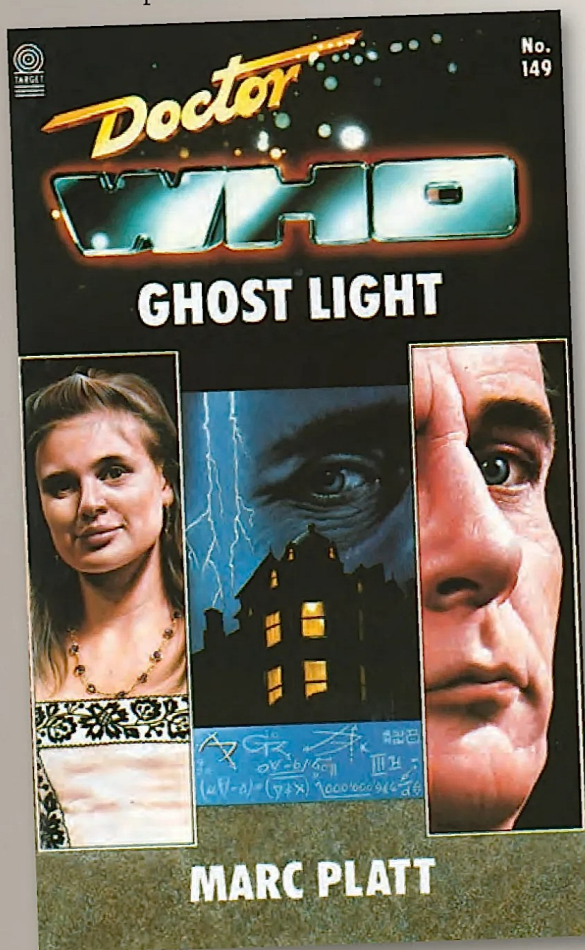


# Merchandise

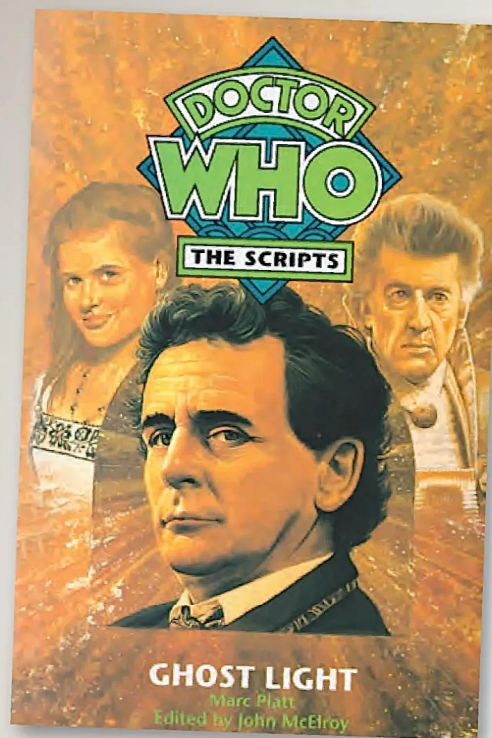
**Far right:**  
Titan Books' script book of *Ghost Light*.

**N**ovelised by Marc Platt, *Ghost Light* was issued as book number 149 by Target in September 1990. Platt took many opportunities to reinstate the missing material from the teleplay, as well as inserting additional dialogue relating to his personal passion for opera and the whirlwind trip of *Light* outside Gabriel Chase which would have been way above budget for the television version. The volume was fronted by artwork from Alister Pearson, which was later presented to Sylvester McCoy. An A3 poster of Pearson's artwork was

**Right:**  
Novelisation, with a cover by Alister Pearson.



**Far right:**  
Original video release, with a cover by Colin Howard.



issued in July 1992 by Dominitemporal Services, while an unabridged audiobook of the novelisation, read by Ian Hogg, was released by AudioGO in June 2011.

*Doctor Who: The Scripts – Ghost Light* by Marc Platt, edited by John McElroy was released in June 1993 by Titan Books with background notes by Platt. In June 2016, a book-length essay on *Ghost Light* by Jonathan Dennis was published by Obverse Books as issue six of its unofficial *Black Archive* series.





*Ghost Light* was released on BBC Video (with a cover by Colin Howard) in May 1994. It was released on BBC DVD (with a photo-montage cover by Clayton Hickman) in September 2004, along with the following extras:

- ▶ **Commentary** with Sophie Aldred, Andrew Cartmel, Marc Platt and Mark Ayres
- ▶ **Light in Dark Places: Illuminating Ghost Light** documentary, featuring cast and crew interviews with Sylvester McCoy, Sophie Aldred, Andrew Cartmel, Katharine Schlesinger, Michael Cochrane, Ian Hogg, Mark Ayres, Sharon Duce
- ▶ **Deleted and Extended scenes**
- ▶ **Shooting Ghosts** – featurette on studio recording for *Ghost Light*
- ▶ **Writer's Question Time: An Audience with Marc Platt** – convention panel from PanoptiCon 1990, featuring Marc Platt
- ▶ **Music only track**
- ▶ **Dolby 5.1 stereo mix**
- ▶ **Ghost Light: The Gallery**
- ▶ **Production subtitles**



▶ **Easter egg** – Full version of *That's the Way to the Zoo*

▶ **Easter egg** – Continuity announcements

*Ghost Light* was also available on DVD with issue 96 of GE Fabbri's *Doctor Who – DVD Files* in September 2012.

*Doctor Who: Ghost Light* by Mark Ayres was released on CD by Silva Screen in June 1993, and on the CD *The Worlds of Doctor Who* issued by Silva Screen in May 1994. The score was re-released with additional demo tracks on CD in August 2013 and on LP (limited to 1,000 copies) in October 2014.

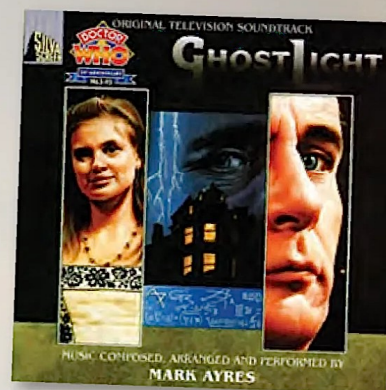
In July 1993, the BBC CD *30 Years at the Radiophonic Workshop* included two tracks from *Ghost Light*. These were: *Light Petrifies Victims* and *Bird Nightmare*. Music from *Ghost Light* was also included on *The Best of Doctor Who Volume 2: The Greatest Show in the Galaxy* issued by Silva America in 1994 and the 11-disc edition of Silva Screen's *Doctor Who: The 50th Anniversary Collection* (AKA The TARDIS Edition) in September/November 2014.

The Stamp Centre issued an 'Ace Adventurer' cover in November 2001. It was designed by Ian Burgess and featured a collage of images from *Ghost Light*.

Character Options' set of 5" action figures of the first 13 Doctors was available from July 2016. The figure of the Seventh Doctor was featured in his *Ghost Light* costume. It was limited to 5,000 units, 2,500 of which were available at the San Diego Comic-Con in July 2016. The remainder were then filtered out to stores. ■

#### Below:


The soundtrack to *Ghost Light* has been released twice on CD.



#### Left:

DVD cover by Clayton Hickman.



A man with curly brown hair, wearing a brown suit jacket, a white shirt, and a patterned tie, is looking down at his hands. He is holding a small object between his fingers. The background is a wooden door and a green plant.

'A WILDLIFE EXPERT BROUGHT  
THE INSECTS TO THE STUDIO AND MCCOY  
FOUND THEM FASCINATING.'



# Cast and credits

## CAST

**Sylvester McCoy** ..... The Doctor  
**Sophie Aldred** ..... Ace

with

**Ian Hogg** ..... Josiah  
**Sylvia Syms** ..... Mrs Pritchard  
**Michael Cochrane** ..... Redvers Fenn-Cooper<sup>1</sup>  
**Frank Windsor** ..... Inspector Mackenzie [2-3]  
**Sharon Duce** ..... Control  
**Katharine Schlesinger** ..... Gwendoline<sup>2</sup>  
**John Nettleton** ..... Reverend Ernest Matthews [1-2]<sup>3</sup>  
**John Hallam** ..... Light [3]  
**Carl Forgiione** ..... Nimrod  
**Brenda Kempner** ..... Mrs Grose [1-2]

<sup>1</sup> Credited as Redvers in *Radio Times* for Part One

<sup>2</sup> Katharine Schlesinger was incorrectly billed as 'Katherine Schlesinger' on the closing credits of Parts One and Two, and for the whole serial in *Radio Times*

<sup>3</sup> Credited as Rev Matthews in *Radio Times* for Part Two



## UNCREDITED

**Katie Jarrett, Sue Somerset** ..... Day Maids  
**Emma Darrell, Vivienne Drake, Diana Frances, Fiona King** ..... Night Maids  
**Keith Harvie** ..... Reptile Husk  
**Jack Talbot** ..... Insect Husk

## CREDITS

Written by Marc Platt  
 Theme music composed by Ron Grainer  
 Incidental Music: Mark Ayres  
 Special Sound: Dick Mills  
 Production Manager: Gary Downie  
 Production Assistant: Valerie Whiston  
 Assistant Floor Manager: Stephen Garwood  
 Visual Effects Designer: Malcolm James  
 Video Effects: Dave Chapman  
 Properties Buyer: Nick Barnett  
 Technical Co-Ordinator: Richard Wilson  
 Camera Supervisor: Spencer Payne  
 Graphic Designer: Oliver Elmes  
 Vision Mixer: Susan Brincat  
 Videotape Editor: Hugh Parson  
 Lighting Director: Henry Barber  
 Sound: Scott Talbott, Keith Bowden  
 Costume Designer: Ken Trew  
 Make-Up Designer: Joan Stribling  
 Script Editor: Andrew Cartmel  
 Production Manager: June Collins  
 Designer: Nick Somerville  
 Producer: John Nathan-Turner  
 Director: Alan Wareing  
 BBC © 1989

**Left:**  
 Behind the scenes as the Doctor and Ace explore Gabriel Chase.



# Profile

## IAN HOGG

Josiah Samuel Smith

**A**lexander Ian Hogg was born 1 August 1937 in Newcastle, the son of Walter Hogg, and mother Ena (née Robinson). He had an older sister, Thelma.

Hogg wanted to act from childhood, inspired by seeing John Gielgud's Benedick in *Much Ado About Nothing* in the 1950s.

He attended local public school Durham School, then Durham University, and at 17 had enrolled in amateur acting classes, where course leaders encouraged him to pursue acting seriously. Eventually, against his family's wishes, he studied at London's Central School of Speech and Drama.

In his personal life, he married Dorothea 'Thea' Bean in autumn 1962.

He joined the Royal Shakespeare Company at London's Aldwych Theatre in late 1964, initially spear-carrying before progressing to roles such as Seyton in *Macbeth* (1967) and Tybalt in *Romeo and Juliet* (1967). He eventually played the title role in *Coriolanus* (1972) at Stratford.

Hogg had roles in Peter Brooks' feature films of the RSC's *Marat/Sade* (1967) and *King Lear* (1971). His TV début meanwhile came as the clown Lavache in a televised RSC production of *All's Well That Ends Well*, broadcast 3 June 1968.

He was the sole star of short film *To Build a Fire* (first aired 26 December 1970), which led to further TV work, chiefly in costume dramas. As he told *Doctor Who Magazine's* Adrian Rigelsford in 1989, "An exact kind of casting; bearded, hairy Renaissance roles."

Period parts came in *Omnibus: The Mysterious Mr Eliot* (1971), *Long Voyage Out of War* (1971), as French poet Paul Verlaine in *Total Eclipse* (1973), as Dan Peggotty in Sunday serial *David Copperfield* (1974), *Churchill's People* (1975), as Tom Faggus in another serial *Lorna Doone* (1976), *The Devil's Crown* (1978), as Banquo in the BBC Shakespeare *Macbeth* (1983), *Play for Today* WWII drama *Rainy Day Women* (1984), as Inspector Bucket in *Bleak House* (1985), and in *The Theban Plays* (1986).

His sinister Inspector Creaker in Victorian children's serial *The December Rose* (1986) was fondly remembered by many.

Among present-day parts was intellectual writer Arne in David Rudkin's *Play for Today* folk horror *Penda's Fen* (aired 21 March 1974). He and Rudkin became friends and Hogg featured in Rudkin's later companion piece for *Leap in the Dark* entitled *The Living Grave* (1980).

Other modern-day roles included *The Protectors* (1973), *Savages* (1975), *Play for Today* entries *Donal and Sally* (1978) and *The Union* (1981), *The Enigma Files* (1980), *Minder* (1982) and *Boogie Outlaws* (1987).

Stage work continued, Hogg joining the National Theatre for productions *For Services Rendered* (1979) and *Thee and Me* (1980).

### Right:

Ian Hogg in *Rockcliffe's Folly* in 1988.







A handful of feature films included *The Last Valley* (1971), *Dead Cert* (1974), *Hennessy* (1975) and *The Legacy* (1978). TV movies included 4 Play film *A Fair and Easy Passage* (1990), Film on Four entries *Red Monarch* (1983) and *A Pin for the Butterfly* (1994) and Anglia thriller *The Care of Time* (1990).

A part in Z Cars spin-off *Softly, Softly: Task Force* in 1970 led years later to his best-known career role. Producer Leonard Lewis had helmed police procedurals *Z Cars*, *Softly, Softly* and *Juliet Bravo*, and after the latter's cancellation sought a follow-up. Lewis cast Hogg as pipe-smoking maverick detective DS Alan Rockcliffe in *Rockcliffe's Babies* (1987/8), followed by its bucolic sleuthing sequel *Rockcliffe's Folly* (1988/9).

Though he later played a retired Chief Supt in Paul McGann crime mystery *Forgotten* (1999), Hogg avoided typecasting with varied parts in popular TV series *Casualty* (1992/5), *Taggart* (1992), *Jilly Cooper's Riders* (1993), *Soldier Soldier* (1994), *Heartbeat* (1995), TV movie *Rasputin* (1996),

*Delta Wave* (1996), *EastEnders* (1999), Catherine Cookson's *Tilly Trotter* (1999), *Midsomer Murders* (2002), *Foyle's War* (2002), *Hitler: The Rise of Evil* (2003), *Waking the Dead* (2003) and *New Tricks* (2014).

Radio work in the 1990s included playing Dr Watson to Simon Callow's Sherlock Holmes in *The Seven Per Cent Solution* (1993) and Mr Dombey in Dickens' *Dombey and Son* (1996).

Hogg returned to the stage for senior roles with the RSC; Cardinal Wolsey in *Henry VIII* (1998), Belarius in *Cymbeline* (1997-8), Duke Frederick in *As You Like It* (2000), Capulet in *Romeo and Juliet* (2000), the title role in *Julius Caesar* (2001/2) and Agamemnon in *Troilus and Cressida* (2006). More recently he was Enobarbus in *Antony and Cleopatra* (2012, Chichester Festival).

Aside from *Ghost Light*, he has had two other *Doctor Who* roles, in Big Finish audios: General Voshkar in Sixth Doctor adventure *Sandman* (2002) and reunited with Sylvester McCoy and Sophie Aldred for Seventh Doctor tale *Protect and Survive* (2012). ■



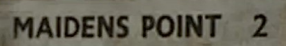


# THE CURSE OF FENRIC

➤ STORY 154

The Doctor and Ace arrive at a remote World War Two Naval base as a brilliant scientist deciphers ancient runes and the commanding officer lays a trap for Russian soldiers. The Wolves of Fenric are running and evil is stirring...







## THE CURSE OF FENRIC

STORY 154

'WE FINALLY GOT A STORY  
SET DURING WORLD WAR TWO.'



# Introduction

**W**hen *Doctor Who* began in 1963, only 18 years has passed since the end of the Second World War. So, although the Doctor's early trips into history often revolved around famous conflicts – like the Crusades, the Battle of Hastings or the Trojan War – World War Two was, perhaps, a little too recent. Comparisons have been drawn, of course, between the Daleks and the Nazis – but it would be quite a while before the Doctor actually landed in that period of history.

As the original 26-year run of *Doctor Who* drew to a close, we finally got a story set during World War Two – *The Curse of Fenric*. It featured Russian soldiers, a naval officer who had a portrait of Hitler in his study, pioneering technology being used to crack German ciphers and, strangely enough, ghoulish blue vampires.

In the gap between the 1989 series and the 1996 TV Movie, Virgin Publishing released a series of original novels featuring the Seventh Doctor. Prolific *Doctor Who* novelist Terrance Dicks included Nazi Germany in the second book in the series.

Since the series returned in 2005, there have been further visits to war-torn Britain – in *The Empty Child/The Doctor Dances* [2005 – see Volume 50], *Victory of the Daleks* [2010 – see Volume 63] and *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70]. The episode *Let's Kill Hitler* [2011 – see Volume 68] not only took us to wartime Germany, but also featured Hitler himself.

*Doctor Who* had already featured Nazis – of a more modern variety – only a year



before *The Curse of Fenric* in *Silver Nemesis* [1988 – see Volume 45]. For this story, an altogether more elemental evil was conjured up. The Doctor described Fenric as “evil since the dawn of time” – a force or intelligence that has persisted since the very beginning of the universe. The idea of creatures being the embodiment of evil has cropped up in the series before and since. The Black Guardian, first seen in the 1978/9 series [see Volumes 28-30], is obviously a similar concept to Fenric, as are the various manifestations of the Devil, not least of which is the Beast seen in *The Satan Pit* [2006 – see Volume 53].

With it obviously being one of the darkest times in twentieth-century history, the Second World War was quite an appropriate historical setting for the manifestation of this malevolent entity. ■

**Above:**  
The Doctor  
meets Hitler  
in *Let's Kill  
Hitler* (2011).



## PART ONE

**T**he year is 1943. A group of Russian commandos come ashore on the foggy coast of North Yorkshire. [1]

The TARDIS lands in a top-secret naval camp, and the Doctor and Ace are captured by Marines. The Doctor asks to be taken to see Dr Judson.

The Russians discover a survivor of a lost boat in a catatonic state.

The Doctor and Ace meet Judson and his nurse, Crane. [2] While Ace is intrigued by Judson's logic game, the Doctor quickly forges some letters of authorisation.

As night falls, the leader of the Russians, Captain Sorin, tells his comrade Petrossian to check the shoreline for their missing sealed orders. He finds them; they contain a photograph of Judson. Then something attacks him. [3]

Next morning at the church, the dour Miss Hardaker takes the Reverend Wainwright to task about his sermon.

The Doctor and Ace arrive; they have come to see Judson, who is working in the crypt. Ace befriends Jean and Phyllis, two evacuees billeted with Hardaker, then joins the Doctor in the crypt, where Judson is studying some ninth-century runes. [4]

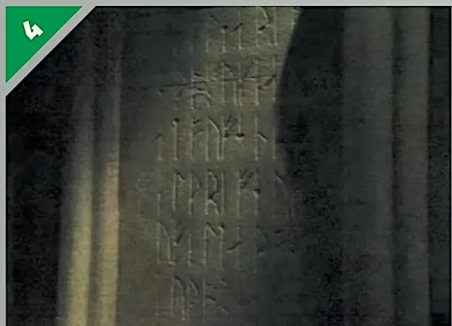
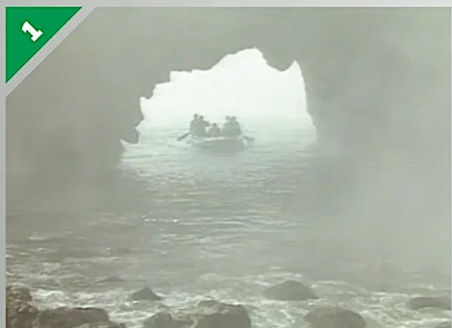
Ace stands by as Jean and Phyllis go for a swim at Maidens' Point. The Doctor meets Wainwright to learn more about the inscriptions. Wainwright has a translation: they refer to Vikings slain by a 'curse'. Ace joins them, then they return to the base to tell Judson about the translation.

Jean finds an odd shell-like object. After the girls have gone, Sergeant Prozorov picks it up, then throws it into the sea.

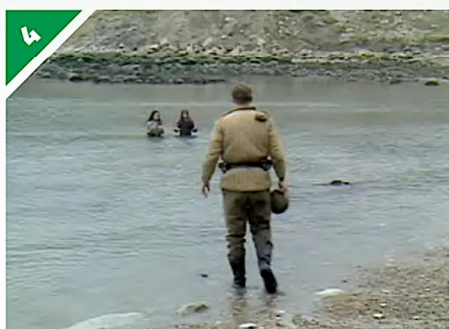
The Doctor and Ace meet Kathleen, a Wren, keeping her baby under a desk. [5]

Millington reads the translation of the runes: "The Wolves of Fenric shall return..."

The Doctor and Ace return to Maidens' Point and discover Petrossian's corpse. Then they are surrounded by the Russian commandos. [6]







## PART TWO

Judson reads the translation of the runes – and in the crypt, some new runes appear on the wall.

The Doctor convinces the Russians to delay their attack on the base, saying they will be walking into a trap.

The Doctor and Ace go to the crypt and examine the new runes. They hear someone coming and hide. Millington emerges from a secret passage. He finds the Doctor and Ace and leads them to a source of a lethal poison which he intends to drop on German cities. [1]

Ace speaks to Wainwright, who is having a crisis of faith. [2] The Doctor goes with Millington to the base where Judson shows him the Ultima machine. Millington explains it is the bait for the Russians; after the war they will no longer be allies. It contains a flask of the poison.

Hardaker berates Jean and Phyllis for going to Maidens' Point. [3]

Two soldiers working in the secret passage disturb an ancient oriental flask.

Jean and Phyllis go for another swim at Maidens' Point and are enveloped in mist.

Millington orders Captain Bates to disable all radio transmitters and telephone lines – and burn any chess sets.

Phyllis and Jean are transformed into vampiric creatures and lure Prozorov to a watery grave. [4]

Ace arrives in the base and points out to Judson that the new runes are a logic diagram.

Jean and Phyllis creep into Miss Hardaker's house and kill her, then confront Wainwright in the graveyard. The Doctor and Ace come to his rescue and the girls retreat. [5]

Judson programmes the Ultima with the logic diagram. In the passage, the flask begins to glow, and hideous monsters called Haemovores rise from the sea. [6]

The Doctor, Wainwright and Ace rush back to the base and tell Judson to stop the machine, but he can't!



## PART THREE

**M**illington says no one is to touch the Ultima machine. He has deliberately weakened the base's defences so the Russians can steal it.

The Doctor tells Wainwright and Ace that Haemovores are what humans will evolve into.

Sorin finds Prozorov's corpse, then the Russians are forced to retreat from the Haemovores. [1]

Ace finds Kathleen, who is packing, then she catches up with the Doctor and Wainwright back at the church. She finds the flask in the crypt, then the church is besieged by the Haemovores. Ace runs to the top of the bell tower, then descends to the roof using a rope ladder. [2] Sorin and two of his men arrive and rescue her.

In the vestry, the Doctor repels the Haemovores with a show of faith, creating a psychic barrier. Then he heads down into the secret passage with Ace,

Wainwright and Sorin's men, while Sorin repels the Haemovores with his faith in the revolution. [3]

The Doctor and Ace emerge from the passage in the naval camp. Millington takes the flask and locks the Russians in with the pursuing Haemovores.

Sorin walks into the naval base, requesting to speak to Millington. Millington has him locked up.

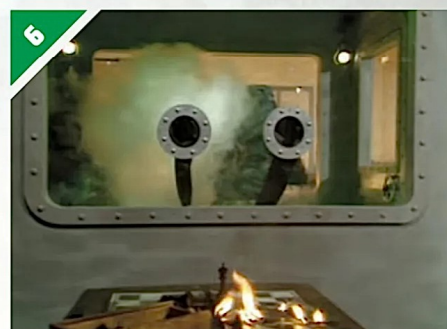
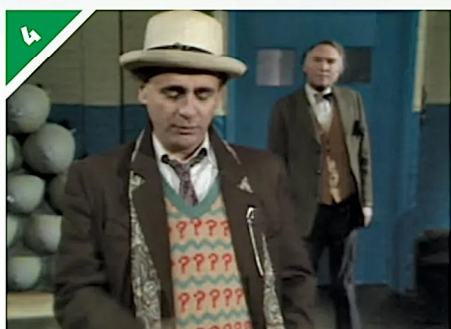
Ace confronts the Doctor, demanding to know what is going on. He tells her they are facing an evil from the dawn of time. [4] Ace then distracts the soldier outside the hut where Sorin is being held, enabling the Doctor to release him.

Jean, Phyllis and the Haemovores emerge from the passage; Wainwright attempts to hold them back but he lacks faith and they kill him. [5]

In the Ultima room, Judson is struck by a bolt of electricity from within the flask. The Doctor, Ace and Sorin hurry in. Judson stands up, possessed by Fenric: "We play the contest again, Time Lord." [6]







## PART FOUR

**F**enric vanishes with a crack of thunder. Millington orders Captain Bates to have the Doctor, Ace and Sorin shot. They are lined up before a firing squad – but then the Russians, led by Vershinin, attack.

Jean and Phyllis go to the beach where the monstrous Ancient Haemovore emerges from the sea. [1]

The Doctor and Ace enter Millington's office in search of a chess set – but it's been booby-trapped. They dive outside as the building explodes. [2]

Fenric greets the Ancient Haemovore, telling it that it must kill all the humans.

Ace remembers that Kathleen has a chess set. They find her in the bunkroom. While the Doctor takes the chess set, Ace decides to stay with Kathleen and her baby. As the Haemovores attack, Ace, Kathleen and the baby escape through a window. [3] Ace puts them into

a Jeep, telling Kathleen to find her nan in Streatham.

Fenric goes to the laboratory, where the Doctor has set up a chess set. [4]

The Doctor speaks to the Ancient Haemovore, informing it that if it destroys the Earth, it will prevent its own existence.

Sorin confronts Fenric – but Fenric tells him he is one of the “Wolves of Fenric”. Ace runs in, to find that Fenric is now possessing Sorin. [5] He taunts her for saving the baby that will grow up to be the mother she hates. The Doctor runs in – and the Ancient Haemovore advances towards Ace. Ace has complete faith in the Doctor, preventing it from attacking. But then the Doctor tells Fenric she is an emotional cripple. She loses faith, allowing the Ancient Haemovore to force Fenric into an airtight chamber, where it releases the poison gas. [6]

Later, the Doctor and Ace go down to the beach, where Ace dives into the ocean, no longer scared of the water.



# Pre-production

**I**n May 1988, writer Ian Briggs began work with producer John Nathan-Turner and script editor Andrew Cartmel on his second *Doctor Who* serial; Cartmel had been very keen to use the writer again on the series, and this time wanted him to craft a story developing the character of Ace whom he had helped to create the previous year on his first serial, *Dragonfire* [1987 – see Volume 44] Briggs had geared *Dragonfire* towards comedy, but now aimed for a horror/thriller. He was keen to do a period story, initially suggesting a 1970s setting which Cartmel did not regard as “period”. Nevertheless, Cartmel was keen to feature a line-up of

Earth-based stories in the 1989 series because he felt that they worked better technically and could be achieved more convincingly. He also wanted to continue his policy of featuring the TARDIS as little as possible in the new stories.

Briggs’ first proposal – dated Thursday 12 May 1988 – was entitled *Powerplay*. In this, a seemingly chance action by Ace brought the TARDIS to Coventry during the Blitz of the 1940s. However, this – as with the storm which carried Ace off to Iceworld – was in fact a move being played out in a game against the Doctor by a terrible nemesis; Ace was becoming a pawn in an ancient game – a struggle between life and death in which neither side could



'BRIGGS ORIGINALLY  
SAW THE HAEMOVORES ARRIVING IN THE  
MIDST OF A BLACK FOG.'



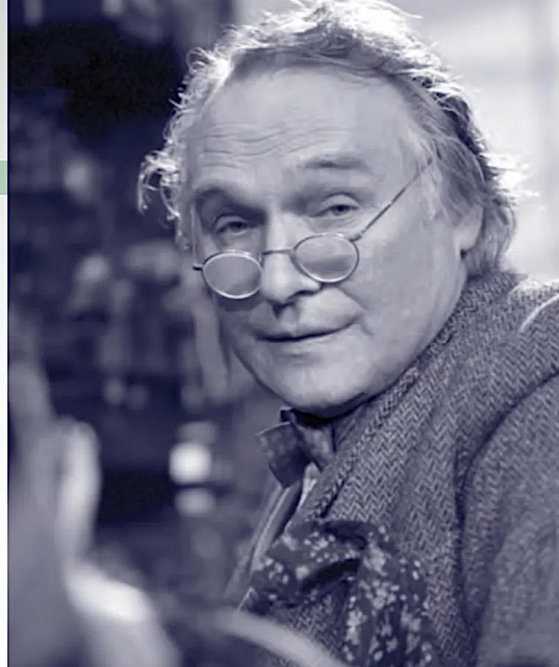
**Right:**

Dinsdale  
Landen as  
Dr Judson.

win. The story would see the Doctor having to treat those around him like pieces in the game, or else abandon the game.

The title *Black Rain* was also considered for the story idea. Rather than a city, Briggs proposed a coastal location. Andrew Cartmel suggested Kent, but a north-east setting tied in with the arrival of Dracula at Whitby in Bram Stoker's novel *Dracula* – as referred to by Wainwright in the script. Briggs had also seen the moody Victorian photographs of Frank Meadow Sutcliffe of the Whitby area. A North Yorkshire setting would also tie in with Viking/Scandinavian mythology which Briggs was then interested by, having just returned from a holiday in Sweden. Knowing that he did not want a World War II narrative which was a simple Allies versus Nazis tale, Carmel discussed the idea with Briggs and then put it on ice until the 1989 series was confirmed. Briggs then assembled a proposal on Monday 7 November for submission to producer John Nathan-Turner.

Briggs was commissioned for a four-part story – *Wolf Time* – on Wednesday 9 November 1988, at which point he started to research and draft a story breakdown based on the one-page storyline he had previously submitted. The storyline – written on Sunday 13 November – was based on a Norse legend of a wolf called Fenris (or Fenrir) who was chained by one of the gods. At Ragnarok, the fall of the gods, the wolf broke free to take vengeance on the god who captured him. With all the disparate storylines, Nathan-Turner was concerned that this would be a very complex story; to bind all the elements together, Cartmel suggested that a curse could be introduced. Briggs' target delivery dates for the scripts were Friday 9 December (Part One), Friday 23 December (Part Two), Friday 6 January



(Part Three) and Friday 20 January (Part Four). Over the next month through to Tuesday 13 December, Briggs wrote another seven outlines, and then produced story breakdowns from Sunday 18 to Wednesday 21 December.

Nathan-Turner was deeply concerned about the use of vampires in the story, feeling that it might be too horrific for younger viewers. As such, Briggs came up with the Haemovore from the prefix 'Haemo' relating to blood, and Cartmel replaced all instances of 'vampire' with this new word.

Briggs originally saw the Haemovores arriving in the midst of a black fog, an idea ultimately abandoned by visual effects because black smoke is toxic; Cartmel liked the idea of aquatic vampires as it was a concept Alan Moore had used in the *Still Waters* story in issue 38 of DC's *Swamp Thing* comic, dated July 1985; for Briggs, this tied in with the sequence of Dracula coming ashore at Whitby.

The Viking and runic elements were inspired by a holiday that Briggs spent in Sweden in summer 1988, and he saw the story climaxing in a summer storm. A major element of the story came about from discussions back in spring 1988 when it was felt that Ace should overcome her fears; Briggs saw Ace as the product of a dysfunctional family, with the Doctor showing her how to control her anger



and rage. The Ultima machine was based on the Colossus computer developed at Bletchley Park during the war by Alan Turing to crack the German's Enigma code; both Briggs and Cartmel were fascinated by early computer technology. Turing was the inspiration for Judson, and Briggs wanted to explore the prejudice that Turing suffered because of his homosexuality; instead, he made Judson a cripple to show physical rather than sexual confinement. The fact that Judson and Millington were both gay was not explicitly stated in Briggs' scripts. The East End girls were added to give the sexual element of virgins often found in vampire stories – something which Cartmel and Briggs kept from Nathan-Turner. Briggs later realised that his inspiration for the Ancient One came from the 1976 science-fiction film *The Man Who Fell to Earth* which depicted a man from a dying future Earth falling back through time.

Briggs debated the story a lot with Cartmel and resolved various problems by creating backgrounds to the characters (such as Millington feeling responsible for Judson after crippling him in an accident when they were at school). At one early stage, it was an atom bomb buried in the Ultra machine. Miss Hardaker was inspired

by Miss Tillings, a character in Dennis Potter's 1965 play *Stand Up, Nigel Barton* which Briggs had seen repeated in 1987. The names of the Russians came from the plays of nineteenth-century author Anton Chekhov; Sorin from *The Seagull* (1896), Prozorov and Vershinin from *Three Sisters* (1901) and Gayev from *The Cherry Orchard* (1904). Ace's leap into the sea at the end of the serial was the result of Cartmel asking Ace actress Sophie Aldred if there was anything she wanted to do in the new series, and her replying that she would like to do a big jump.

### Connections: Hometown

▶ The Doctor excuses Ace's behaviour by saying, "She's from Perivale." Ace's hometown in the London borough of Ealing had been established back in *Dragonfire* [1987 – see Volume 44]. *Ghost Light* [1989 – see page 6] was set in nineteenth-century Perivale.



### Grim storyline

**W**olf Time was announced as the second story of the 1989 series in December. Briggs started writing on Friday 30 December. The first draft was a grim storyline in which all of the main guest characters died. The first two scripts were delivered early in January 1989 – Part One arrived on Tuesday 10, with Part Two on Thursday 19 January. At the same time, Briggs was refining the structure of the storyline for Part Four.

Briggs believed he would have a further six weeks to complete Parts Three and Four and perform rewrites on Parts One and Two. However, in January Briggs' serial was brought forward to become first in production order (Serial 7N) for the 1989 series, with Outside Broadcast recording in April (allowing time to develop scripts for *Battlefield* [1989 – see Volume 45] and fit in with the availability of Brigadier actor Nicholas Courtney). Briggs was suddenly asked for the final two scripts within two

**Left:** Commander Millington is on the prowl.





weeks. Briggs delivered Part Three on Friday 27 January along with final drafts of Parts One and Two; he then started work on Part Four on Tuesday 31 January, delivering it on Monday 6 February (he was still working as a copywriter during the week). In January, Briggs viewed Part Four of *The Greatest Show in the Galaxy* [1988/9 – see Volume 45] in which the Doctor battled the gods of Ragnarok. To avoid continuity confusion, Cartmel instructed Briggs to remove all references to Ragnarok from his new serial.

## Right:

The Doctor and Ace seek refuge with the Rev Wainwright.

## The Haemovores

**I**n the script, the Russian commandos were ‘in their early 20s’ while ‘Prozorov and Sorin are visibly older and more experienced – mid 30s. Prozorov... has the physique of a highly trained killing machine.’ Judson ‘is in his 40s. His body is weak, but there is a fury in his expression. Nurse Crane [is] a strong, capable woman in her early 30s.’ Miss Hardaker ‘is a sharp-faced woman in her late 50s. She speaks with a local North Riding accent.’ Mr Wainwright was ‘a hesitant man aged between 30-50. He also speaks with a North Riding accent.’ Jean and Phyllis were ‘self-willed girls aged 17/18. They have East End accents.’ Commander AH Millington ‘is in his 40s,

and has a disturbing face – eyes that pierce to the soul’. The Haemovores ‘are like humanoid leeches, with a large sucker replacing their mouth, and their eyes closed and bulbous like a foetus. The more recent humans still wear tattered clothes... The complete Haemovores just have scraps of rags... They all wear light strings of the



strange metallic objects... welded together like coral.’

Part One’s script specified the year as ‘1943 – probably May’. The Russian commandos originally spoke in English throughout, with the bulk of their opening dialogue added later. Ace’s computer studies teacher was called Miss Sydenham (changed to Miss Birkett) and the signature that the Doctor forged along with the Prime Minister’s was His Majesty’s personal private secretary – not the head of the Secret Service. In the graveyard scene, Briggs referred back to *Dragonfire* when Ace commented, “I’m only the waitress...” and also specified in detail the inscriptions on the gravestones for Joseph Sundvik, Florence Sundvik and Mary Eliza Millington. Some dialogue was removed due to its adult content. When Phyllis referred to Maidens’ Point, she commented, “Well, that rules me and Jean out, for a start,” to which Ace replied, “And me.”

Briggs included an appendix to Part Two’s script entitled *Futharks and Flip-Flops* to clarify the runic carvings and the logic

## Connections: Movie stars

➤ In Part Two, Jean and Phyllis refer to Hollywood screen actresses of the day: Lana Turner (1921-95), Betty Grable (1916-73), Jane Russell (1921-2011) and Alice Faye (1915-98).







device used by Dr Judson. A futhark is a runic alphabet (named from its first six letters f-u-th-a-r-k). Briggs suggested using a 16-character Swedo-Norwegian futhark of the eighth/ninth century for the original inscriptions, with a fifth-century 24-character Gotland futhark for the carvings that appeared in Part Two. He described the operation of a “flip-flop thingy” and how to construct one if necessary. He assured that the logic diagram was meaningless: “So no problems with viewers invoking the primal forces of evil on their home computers as soon as *Doctor Who* finishes!’ The writer gave an example of the ‘prisoner’s dilemma’ algorithm in Part One before laying out the new futhark inscription and its logic diagram equivalent. This runic message actually read “laukaR salusalu luwatuwa laukaR” which were magical words – Briggs commenting that “laukaR” was a fertility invocation and would this be suitable for 7.30pm on BBC1? Briggs also gave a list of possible Christian names for the wolves of Fenric printed out by the computer, from Viking names (eg ‘Johan, Sveinn,

Ofeigr”) to Anglo-Saxon (eg ‘Efe, Wilred, Werferth’) and names from the future. Briggs said that the Ancient Haemovore’s name should be ‘Ingiger’, a female Viking name; he felt Ingiger might be a name which could be in fashion again thousands of years in the future.

Also in Part Two, the section of the Bible which Wainwright read from was verses 11 and 13 of Paul’s First Letter to the Corinthians chapter 13.

In Part Three’s script, Briggs borrowed from *Dracula* by specifying that the Haemovores climbed down the bell tower of St Jude’s face-down to encounter Ace. The scene where Captain Sorin’s commandos gained access to the roof via the stairs was changed when actor Tomek Bork suggested that the commandos scale the walls instead. For the Doctor’s burst of faith, Briggs used the Time Lord’s trust in his companions, with him murmuring, “Susan... yes, Susan... and Ian... Barbara... Vicki... Stephen [sic]...” The noise was described as ‘the most beautiful soprano in the world singing the most perfect aria ever written’, with a suggestion that the production team listen to Victoria de los Angeles singing the aria from *Bachianas Brasileiras No 5*. For the record to which Miss Hardaker listened, Briggs suggested ‘perhaps the first movement of [French composer] Fauré’s *Requiem*?’ Briggs considered having Prozorov killing the Marines using piano wire, but realised that this was unsuitable for the family show.

In Part Four, Briggs’ script suggested that as the Haemovores attacked, Ace and Kathleen used planks from the bunk beds

### Connections: Explosive Ace

▶ Ace once again uses canisters of Nitro-9 explosive, tying in to her stock-in-trade love of things that go boom as established in *Dragonfire* [1987 – see Volume 44] and seen in serials including *Remembrance of the Daleks* [1988 – see Volume 44].







to nail across the windows, and that they should escape either by pulling up the floorboards and dropping down under the hut, or by climbing out of a skylight – neither of which were practical on location. The Ancient Haemovore rose from the sea towards the end of Part Three (ultimately held back to Part Four). To indicate Fenric's possession of Judson and Sorin, the script referred to “Fenric-Judson” and “Fenric-Sorin”. In Part Four's script, Briggs suggested a video effect to indicate possession, such as a “fire” in the victim's eyes. This script included an extended sequence of Ace helping Kathleen flee the camp, with Haemovores clinging onto the Land Rover as Ace got it started, flinging the creatures off by suddenly braking.

One idea that Briggs had to conclude the narrative was to show a 30-year-old lady possibly called ‘Dee’ – who was clearly the older Ace – putting a baby to bed and thinking she had seen the Doctor watching in the mirror... thus taking the influence of the story a generation further.

The director was to be *Doctor Who* newcomer Michael Kerrigan on Serial 7N, but after the swap in production order with *Battlefield*, the job went to Nicholas Mallett who had directed Parts One to Four of *The Trial of a Time Lord* [1986 – see Volume 42] and *Paradise Towers* [1987 – see Volume 43]. Mallett was booked for Serial 7M on Monday 16 January for the period Monday 6 February to Friday 9 June.

Other key personnel included costume designer Ken Trew (who had designed several serials since *Terror of the Autons*



guests” were returning to the “honeymoon suite”, intercut with Captain Bates in the command room. This was removed to avoid taking Marcus Hutton to the coast for one brief scene.

A recce was held on Thursday 9 and Sunday 19 March. It was originally planned to record the Maidens’ Point sequences at Covehurst Bay near Hastings in East Sussex. However, cameraman Alan Jessop had reservations during the recce because of the very high tides. He suggested Lulworth Cove, where he and visual effects designer Graham Brown had gone diving, and which Mallett knew from another production. The locations were subsequently booked on Tuesday 21 March.

Prior to Mallett joining the production, visual effects had designed a puppet Ancient Haemovore – a smooth-headed creature with a leechlike mouth. Mallett and Nathan-Turner asked Trew to design a new version – Nathan-Turner felt it

looked rude, although he kept the puppet bust head himself for years. Trew asked freelance prop-builders Sue Moore, Stephen Mansfield and Robert Allsopp to construct a mask and costume based on his Viking-style designs. The mask included air control systems allowing Trew’s assistant Andrew Duckett to operate the eyes and gills. The mouth would be strapped to actor Raymond Trickett’s jaw, enabling him to speak his lines in the mask.

Mallett chose Nicholas Parsons to play Wainwright after seeing him as a panto dame in *Babes in the Wood* at the Churchill Theatre in Bromley and noted his empathy with a young audience. An experienced actor who had worked in the comedy field since the 1950s, Parsons was perhaps best known as the host of the Anglia quiz show *Sale of the Century* and as host of Radio 4 panel show *Just a Minute*. Alfred Lynch, star of the 1969 LWT wartime drama series *Manhunt*, was cast as Commander Millington, and Dinsdale

## Below:

Phyllis and Jean attack Wainwright.







Landen who played Dr Judson was known for serious drama and sitcoms like *Pig in the Middle*. Landen was attracted to the role of Judson because he had never played a mad scientist (and indeed asked for Judson's humped back), and he liked to make Aldred laugh between takes once production was underway.

When creating Miss Hardaker, Briggs drew on the character of Miss Tillings, a strict schoolmistress in Dennis Potter's 1965 play *Stand Up, Nigel Barton*. By coincidence, Janet Henfrey who played that part was cast as Miss Hardaker; Henfrey had been at school with Aldred's mother. Sylvia Syms was also considered for this role, but would subsequently appear in *Ghost Light*. Aldred knew Stevan Rimkus, who was cast as Captain Bates, from her work in a children's theatre company, and had been at university with Polish actor Peter Czajkowski who played Prozorov. Another Polish actor, Tomek Bork, was cast as Sorin. Being fluent in Russian, Bork suggested that the soldiers should speak this language in the opening scenes, undertaking the translation and coaching the other actors.

The first readthrough for the serial was held on Thursday 23 March at the BBC's Union House.

By now, Sylvester McCoy had had second thoughts about leaving *Doctor Who* at the end of the 1989 series. Despite his frustrations over time and money, the actor was persuaded by Nathan-Turner

to agree in principle to a fourth year. The development of the darker Doctor appealed greatly to McCoy. Thus when his new contract was issued on Monday 13 March, it covered not only the 1989 series to be made between Monday 27 March and Friday 25 August, but also an option on 14 more episodes to be recorded between Monday 26 March and Friday 17 August 1990 which had to be exercised by New Year's Eve 1989.

#### Left:

Dr Judson relies on Nurse Crane.

## Stunt Ace

The script for *The Wolves of Fenric* delighted Sophie Aldred because of the depth of the acting required from her, the build up of the relationship between the Doctor and Ace, and also the fact that she got to do some stunts.

On this day, the team was recorded by a camera crew from the children's magazine programme *Take Two*, helmed by director Jenny White; the *Take Two* team recorded at the visual effects workshop between 11.15am and 12.30pm, and then at Nathan-Turner's office between 2pm and 4pm. That evening, Nathan-Turner attended the opening night of the stage play *Doctor Who: The Ultimate Adventure* starring Jon Pertwee at the Wimbledon Theatre.

Rehearsals took place at the BBC's Acton Rehearsal Rooms from Monday 27 to Friday 31 March. During rehearsals, Tomek Bork suggested a closer relationship between Ace and Sorin (including the scene where Sorin handed Ace his scarf). The serial's title changed again as Nathan-Turner felt that the term 'wolf' was not explained until too late into the story. Briggs suggested *The Curse of Fenric* (production and some publicity documentation still read *The Wolves of Fenric*). ■



# Production

**O**n Sunday 2 April cast and crew of *The Curse of Fenric* travelled to the base hotels in Royal Tunbridge Wells. The crew was warned not to stray far from the shoot as the shoreline location was near an army shooting range. The naval base was a largely unoccupied Ministry of Defence training camp at Crowborough, East Sussex. The base was run by Colonel Leg and had been found by production manager Ian Fraser. Hut 1 was Judson's office and the decrypt room, Hut 2 was the bunk room and Wrens' quarters, Hut 3 was Millington's office, and Hut 5 was the command and signals monitoring room.

Writer Ian Briggs was present for the first three days when recording started on Monday 3 after a prop guard hut had been set up. Work on the first day was scheduled

for 10.30am to 6pm. John Nathan-Turner stated that he wanted no unauthorised reporters or photographers around on location. Period vehicles and weapons were among the special prop requirements, including a naval lorry, Land Rover and motorcycle. Much of the recording had an armourer present to supervise the use of firearms.

## A 'darker' look


**T**he TARDIS' arrival was recorded first using the newer of the show's two police box props constructed in 1986, followed by compound area scenes for Part One, with Sylvester McCoy ad-libbing the Doctor's teasing of Ace about her 1940s clothes. McCoy's costume was amended for this series after discussions about giving him a 'darker' look, initially in terms of tie, hatband and handkerchief with Trew suggesting a darker jacket as well. Four versions of the new costumes were made. The Doctor's duffel coat was a late addition suggested by McCoy and was in fact the garment he wore to keep warm between takes. To continue the theme of the Doctor reading books about other doctors, McCoy carried a copy of Boris Pasternak's 1957 Russian novel *Doctor Zhivago* in his pocket; at first he had an English edition, but during production it was replaced with a Russian copy. Ace was originally to wear her usual outfit, but Aldred suggested a period costume instead.

The guard-post scenes were recorded next. Because of the cold weather, Briggs had to rewrite dialogue specifying that the air was becoming extremely hot (eg Ace's

**Below:**  
The TARDIS  
stands waiting.







'DURING REHEARSALS, TOMEK BORK  
SUGGESTED A CLOSER RELATIONSHIP  
BETWEEN SORIN AND ACE.'





**Above:**  
Even  
Haemovores  
need a break  
between takes.

line: “Too hot. Clothes sticking to me. Is it this hot everywhere?”). Two scenes with Leigh and Bates reporting on the arrival of the Doctor and Ace in code were recorded next, followed by two perimeter fence scenes set at dusk.

With work scheduled for the more standard hours of 8.30am to 6pm, Tuesday 4 saw interior recording using three of the sets constructed in the camp buildings. Two inches of snow fell during the night, and with snow showers continuing during the day some of the windows had to be blacked out. Scenes in Millington’s office were recorded first, with visual effects providing the rain, lightning and the gas grenade. McCoy added several lines of dialogue in the office scenes, emphasising the Doctor’s attitude to war.

The next venue was Judson’s office. A break before the last scene allowed make-up to turn Dinsdale Landen into Fenric-Judson. Landen wore contact lenses for the first time, requiring an optician to be on hand. This was also the first use of the Haemovores, one of whom was veteran *Doctor Who* extra Cy Town. Briggs’ scripts described

the Haemovores as being in varying stages of degeneration, all wearing strange metal objects welded together with coral. A complete Haemovore was to represent a humanoid leech as per the descriptions in Ian Briggs’ draft scripts. The production team wanted to avoid the cliché of a green sea monster, and for the Haemovores aimed for traces of human faces, but distorted like John Merrick, the ‘Elephant Man’. Ken Trew selected several BBC stock costumes, making sure all had high necks to meet the prosthetic masks made by Sue Moore and Robert Allsopp, topped off by latex-covered wigs from Denise Baron. A happy accident in designing the creatures’ masks came about when seeds inserted into the casting clay to add texture sprouted to give an extra strange growth to the faces. The full over-head masks were made in latex, the others from a chemical foam called Foamit.

To identify the different figures once the actors were in the masks, nicknames were used, including ‘Popeye’ (World War I sailor), ‘Claire Rayner’, ‘Mrs Bridges’ (Victorian lady with mop cap), ‘Demis Roussos’, ‘Mary Quant’ (twenties flapper

**Right:**  
Members of the  
crew prepare  
the Ancient  
One for action.







**Left:**  
Actor Raymond Trickett gets used to the Ancient One's costume.

girl) and 'the Grace Brothers' (two Vikings), 'the Biograph Girl', 'Prince' (a Jacobean) and 'Errol Flynn', plus Elizabethan and Jacobean figures and Edwardian sailors/fisherman. Nathan-Turner vetoed the idea of the creatures having razor-sharp metallic nails seeing them as too similar to the *Nightmare on Elm Street* horror film franchise.

Following completion of that scene, Landen reverted to the normal Judson and several scenes for Parts One and Two set in the Ultima machine room were recorded. Graham Brown used the innards of his family's old 405-line TV set to build the Ultima machine's workings.

The remainder of the Ultima machine room scenes were recorded on Wednesday 5, with visual effects operating the Ultima machine and providing the storm effects and a window, which blew in on cue behind Landen. For this, a mortar containing resin glass debris was fired through a resin window. The oriental flask was an internally lit fibreglass prop, three of which were made by effects assistant Andy Fraser.

Many of the names on the ticker-tape printer were specified by Briggs (eg 'OTTAR HORIK ESTRICD SIGVALD

HAKON) but a similar sequence recorded for Part Three was cut. As the Doctor and Wainwright studied the parish records, the Ultima machine was to print the names 'JOSEPH SARAH MARTHA JANE CLARA ANNIE MARY'. The final name was 'INGIGA' - spelt 'Ingiger' in the scripts.

Thursday 6 was the first of two days requiring baby Aaron Hanley, chaperoned by his mother Caroline Hanley; Hanley owned The Bush, a pub close to the BBC which Nathan-Turner and his team frequented, and the producer had noted how he would remain tranquil even amidst the noise of the bar; indeed, the baby slept peacefully through many of the action scenes. Although it was believed by some viewers that the baby had a 1980s *SuperTed* toy, the knitted teddy was in fact an authentic period design.

## Visual effects

**R**ecording began with the command room scenes, requiring the first appearance of the Ancient Haemovore. Next came scenes in the monitoring room, followed by the bunk room scene featuring the Doctor and Ace for Part One. Mallett moved two bunk room scenes - the Doctor leaving to see Wainwright, and Ace offering to distract Leigh in Part Three - outdoors to save time with lighting. Work then moved on to Kathleen, the baby and the Wrens for scenes set in their quarters. Sugar glass windows were put in place for the Haemovores to shatter. To help get an even more realistic performance from his cast, Mallett did not tell Aldred and Cory Pulman

### Connections: Destroying performance

► Marek Anton (Vershinin) also played the Destroyer in *Battlefield* [1989 - see Volume 45]. As *Battlefield* was made after work on *The Curse of Fenric*, it was his performance here that impressed enough for him to be awarded the monstrous role.





(Kathleen) how the Haemovores would be smashing their way into the bunk room. Two more bunk room scenes were then taped while the extras playing Wrens were made up as Haemovores for their final scene.

Friday 7 saw recording on the laboratory scenes, with visual effects providing explosions, fires and green poison gas. Recording allowed a break for Tomek Bork to undergo a change of make-up as Fenric-Sorin. The final shot in the chamber was to show only a green blob left on the ground, something which other scenes would have established as the remains of a Haemovore (suggesting Fenric had

escaped). Unfortunately, one of the tapes containing close-ups and insert shots was accidentally wiped prior to editing. In some of the lost material, it was planned that as the Ancient One forced Fenric into the gas chamber, it would say: "My world is dead...! You must die too..." Mallett used two cameras in the laboratory for close-ups and long shots.

While these scenes were recorded, visual effects rigged up the explosion that destroyed Millington's office with McCoy and Aldred throwing themselves clear at the last moment, supervised by regular stunt expert Tip Tipping. The snowfall had been cleared by the crew using hoses,

**Below:**  
Drama in  
the vestry.





making the terrain very muddy, although the weather had turned fine.

Saturday 8 was spent on most of the remaining compound scenes. As with the previous day, Mallet moved some sequences out into the compound; these were the scenes early in Part Four with the Doctor, Ace and the Russians as the Doctor explained to Ace about the chess game and Fenric. Ironically, the fine weather conflicted with the story, so wind and rain machines simulated the climactic storm. Tipping arranged the action sequences between the Marines and commandos. The final scene to be taped that day was of the Marines grabbing their rifles in Part One.

## Muddy ground

**M**allett's team was themselves recorded by the crew from *Take Two* for its location report on *Doctor Who*. The key effect the programme highlighted was the disintegration of Jean and Phyllis. To oblige the *Take Two* team, the effect was set up hurriedly at the end of the day and rush-recorded. Mallett and Nathan-Turner decided to remount this sequence later. Visual effects assistant Mike Tucker had earlier made animatronic skulls for the girls' deaths through which smoke was pumped as their brittle skin fell off, but this was felt to be too horrific as younger viewers might have identified with the girls. The latex and foam heads were made from face casts of Joann Kenny and Joanne Bell (alumni of BBC1's children's school drama *Grange Hill* who had been cast as the girls), with polythene pipes feeding acetone through to melt them. During recording, Bork objected to the clichéd line, "We die like heroes!" which Sorin was supposed to say in front of the firing squad. The *Take Two* team had intended to record interviews with Joann



Kenny and Joanne Bell, and also Helen Johnson and Wendy Harrison of make-up, but these were abandoned through lack of time.

**Above:**  
Millington  
and Sorin -  
bitter enemies.

After two rest days, Tuesday 11 was the final day at Crowborough, starting with the scene of the Doctor, Ace and Wainwright in the woods before moving to the pithead entrance for the Doctor's party emerging to face Millington. The erected pithead building sank into the mud, and designer David Laskey brought in a lorry load of turf to obscure the sodden ground. After this, two more scenes at the perimeter with Sorin and his men were taped for Part Three, followed by the scenes outside and inside the pithead. Joann Kenny and Joanne Bell were fitted with small charges for the scenes in which the marines fired at them. The final scene taped at the camp was of the fire behind the Doctor and Ace after their escape from the exploding laboratory. When Ace fell to her knees in this scene, Aldred slipped off the board laid down for her and pulled McCoy into the mud as well.

Briggs' script required a church with a flat roof for a fight sequence - a local



## Connections: Chess move

► The Doctor references “the chess set in Lady Peinforte’s study”. This harks back to *Silver Nemesis* [1988 - see Volume 45] when the Doctor and Ace arrived in the home of that story’s villain, Lady Peinforte. The Doctor claims to have known about Ace’s origins due to this and the time storm which swept her off to Iceworld in *Dragonfire* [1987 - see Volume 44].



**Right:**  
The Ancient  
One rises.

historian suggested St Laurence’s Parish Church at the Moor in Hawkhurst, Kent. Permission to record at the church was given by the Reverend Mr Record, who loaned Nicholas Parsons a robe. One local lady mistook Parsons for the real vicar and asked him about the next Women’s Institute meeting; the actor kept the rest of the cast amused by telling stories about his radio quiz *Just a Minute*. A prop noticeboard was erected naming it as ‘St Jude’s Parish Church’, complete with colour photocopies of wartime posters. There was also a

prop signpost pointing towards Maidens’ Point two miles away (a mistake, as coastal signposts would have been removed during the war). A photocall was held in the graveyard for McCoy, Aldred and the Haemovores, with McCoy’s cream jacket from the previous series available for him to wear; one of the papers in attendance was *The Kent Messenger*. The first morning at the church was largely devoted to stuntwoman Tracey Eddon doubling for Aldred on the rope ladder. This scene was arranged by Tip Tipping who also appeared as a stunt Haemovore that day. Aldred was concerned that her modern thermal underwear might be visible on the ladder climbing sequences; she was keen to do the climb herself and stuntman Tipping let her climb as high as possible. Eddon descended the ladder with a tiny camera attached to her hard hat for point of view shots. The scenes in the graveyard and outside the church were recorded in the afternoon, with the order determined by the make-up changes for Kenny and

Bell. The fog machine was used and fake gravestones were erected – although the smoke machine generating the fog caught fire at the end of the day. Local children turned up to get autographs from McCoy and Aldred.

## Smashing the set

**T**hursday 13 saw the recording of the interior scenes at St Jude’s (and a scene in which Wainwright read, mistakenly, from a post-war Bible). The nave scenes were recorded first, followed by the vestry scenes including the Haemovore attack – visual effects designer and diver Graham Brown and effects assistant Alan Marshall played two of the Haemovores in this sequence. For this, a false wall had been constructed across the entrance to the church, allowing the Haemovores to smash the interior prop door and windows. The crypt scenes were the last to be recorded; here, McCoy and Landen recorded voiceovers for various scenes. The burning runes were made by effects assistant John van der Pool but created too much smoke and were replaced







by a video effect in post-production. Recording overran, with two scenes not recorded by the end of the day featuring Sorin confronting the Haemovores, and work at the church had to continue the next morning on Friday 14.

To save time, Nathan-Turner used a second camera unit to record scenes of the Haemovores in the churchyard and the remount of Phyllis and Jean's demise. The next venue was the Lower School of Bedgebury School at Lillesden in Hawkhurst (where Aldred had visited before when she had played in her school's lacrosse team). Scenes recorded here involved the cellar containing the walled-up flask. Visual effects provided the stream of glowing green poison and the collapsing brickwork which hid the flask. The fake wall was built so well by the school caretaker that its demolition had to be performed by Brown using a crowbar. There was further publicity work with McCoy and a Dalek doing a photocall for Marvel Comics, and the crew receiving a visit from the Mayor of Brighton.

Miss Hardaker's cottage was Roses Farm, a private residence in Hawkhurst used for recording on the morning of Saturday 15. The crew had various visitors. Aldred's mother attended recording to meet up with her school friend Janet Henfrey. McCoy's sons, Joe and Sam, visited their father on location with their mother, and Nathan-Turner offered to let them play two small Haemovores in some of the mineshaft scenes. Nathan-Turner's dog, Pepsi, made an appearance in the garden sequence, and for her final scene, Henfrey was made up a deathly white with latex scars on her face. The interior of a disused British Rail tunnel seen in Part Three was recorded at another private residence in nearby Cranbrook, Yew Tree Farm. At one point the crew was left in the dark when the power failed in the flooded tunnel.

**Above:** Nicholas Parsons joins Sylvester McCoy and Sophie Aldred on location.

### Connections: Family ties

▶ Kathleen asks the Doctor if he has any family, to which he replies, "I don't know." In *The Tomb of the Cybermen* [1967 - see Volume 10], the Doctor told Victoria that he could see his family before his eyes if he really wanted to, but otherwise they slept in his mind.







**Above:**  
"Nope, no  
vampires  
here, just us  
Haemovores."

After a day off, the crew relocated to hotels in West Lulworth and Lulworth Cove on Monday 17. The weather improved, but there were still wind and showers. Work at Lulworth Cove on the Weld Estate began on Tuesday 18 with the scenes of the Russians arriving by dinghy; the Russians' costumes included coats made for a BBC2 serialisation of *Crime and Punishment* in 1979. The real Royal Marines supplying the three Gemini boats arrived late, by which time Mallett's crew had relocated to another part of the beach and then had to de-rig to go back for the dinghy shots. There were problems with the visual effects fog in the wind, putting production behind schedule.

All the scenes with Gayev were planned for this day, plus the cliffhanger to Part One, scenes of the Russians after their arrival and the attack on Petrossian. A sign reading 'Warning - Dangerous Undercurrents' was erected, and extra

Stephen Fitzalan was given latex scars. A monochrome photograph of Landen had been taken for use in the sealed orders envelope.

Mallett had originally intended to use two units at the location on Wednesday 19, where scheduled work included the commandos ambushing the Marines, the Haemovores advancing on the commandos, Ace's dive into the water, the Doctor and Ace finding the orders and Jean and Phyllis swimming. Because of the sea conditions Tipping asked for Ace's dive to be deferred to the next day. After recording these scenes, Kenny and Bell were made up as Haemovores and joined the Haemovore extras for the creatures rising from the sea, and the summoning of the Ancient One. During the scene where the girls lured Prozorov into the water, an onlooker started singing The Timelords' chart-topping single *Doctorin' the Tardis*. A dummy version of the Ancient One



head was used for the shoreline scenes of the character appearing. The appearance of the Haemovores from the sea was recorded with difficulty, as the Haemovore costumes captured a lot of air and would not easily sink beneath the water – Tipping gave the extras rocks to hold onto to keep them beneath the waves. Time ran out on recording this sequence. The serial was previewed that day on *Take Two*, still referred to as *The Wolves of Fenric*.

## Underwater shots

**T**idal problems made a mess of Mallett's schedule on Thursday 20, so the underwater shots were handled by Nathan-Turner's second unit who spent half a day on these scenes, allowing Mallett to catch up on recording. Stand-ins in wet suits were used to line up the underwater shots, with the required actors then taking their places. Graham Brown was originally to appear as the dead Russian on the ship's bows, but as he was required with the main unit, another visual effects assistant, John van der Pool (who had to be made up to appear Caucasian) took his place. These shots

used the dragon ship prow (a polystyrene prop) and included the arrival of the Russians, Jean and Phyllis swimming, a Haemovore hand and the dead Russian. The final scene recorded was the end of the serial, where Nathan-Turner offered Aldred the option of a double for her dive – she declined, performing the dive in a half-wetsuit with Alan Jessop handling the underwater shots. Because of the freezing conditions, the Royal Marines were concerned about Aldred when they pulled her out of the water. The following evening, the *Doctor Who* monsters went on strike in a sketch on Radio 1's *The Mary Whitehouse Experience*. ■

**Below:**  
Don't go in  
the water...



## PRODUCTION

**Mon 3 Apr 89** Crowborough Training Camp, Crowborough, East Sussex (Ext. Old Pit Building/Ext. Compound Area/Ext Hut 5/1/Ext & Int Guard Post/Ext Perimeter Fence)  
**Tue 4 Apr 89** Crowborough Training Camp (Int. Millington's Office/Int. Judson's Office/Int. Decrypt Room)  
**Wed 5 Apr 89** Crowborough Training Camp (Int. Decrypt Room)  
**Thu 6 Apr 89** Crowborough Training Camp (Int. Command Room/Int. Signals Monitoring Room/Int & Ext Bunk Room/Int.

Wrens' Quarters)  
**Fri 7 Apr 89** Crowborough Training Camp (Int. Laboratory/Ext. Hut)  
**Sat 8 Apr 89** Crowborough Training Camp (Ext. Compound Area/Ext. & Int. Guard Post/Ext. Hut 3/Ext. Hut 2)  
**Tue 11 Apr 89** Crowborough Training Camp (Ext. Common Land/Ext. & Int. Old Pit Head/Ext. Perimeter Fence/Ext. Compound Area)  
**Wed 12 Apr 89** St Laurence's Church, Hawkhurst, Kent (Ext. Bell Tower/Church Roof/Ext Graveyard/Ext St Jude's)  
**Thu 13 Apr 89** St Laurence's Church (Int.

Nave/Int. Vestry/Int. Crypt)  
**Fri 14 Apr 89** Bedgebury Lower School, Hawkhurst, Kent (Int. Cellar)  
**Sat 15 Apr 89** Roses Farm, Hawkhurst, Kent (Int. & Ext. Cottage); Yew Tree Farm, Cranbrook, Kent (Ext. Old Mineshaft)  
**Tue 18 Apr 89** Lulworth Cove, Weld Estate, Dorset (Ext. Open Sea/Ext. Shoreline/Ext. Caves/Ext. Rocky Outcrop)  
**Wed 19 Apr 89** Lulworth Cove (Ext. Shoreline/Ext. Cliff Top/Ext. Rock Pools)  
**Thu 20 Apr 89** Lulworth Cove (Ext. Open Sea/Underwater photography/Ext. Shoreline)



# Post-production

**E** editing on *The Curse of Fenric* was scheduled to run from Thursday 11 May to Saturday 17 June, with dubbing from Thursday 15 June to Friday 28 July. A strike by NUJ and BETA union members on Friday 26 May meant the loss of a day's editing. The fact that each episode had overrun led to the suggestion that *The Curse of Fenric* could be re-edited as a five-part serial. There was insufficient material for this, however, and Briggs felt it would badly disrupt the story's pace.

It was during the edit that it was realised all the close-up shots in the laboratory climax (eg the burning chessboard igniting the chemicals) had been accidentally wiped, but only after Mallett had spent three days searching for them, until a few frames of distortion were located on a tape. The missing material was partially replaced by zooming in on or flipping other shots.

It was also realised during editing that in one naval base sequence that the wellingtons worn by Sylvester McCoy and Sophie Aldred on account of the muddy conditions, were accidentally visible in shot. Video effects expert Dave Chapman electronically placed an ammunition crate from another shot at the bottom of the picture to hide this. Subtitling for the Russian sequences was checked by Tomek Bork (a natural Russian speaker).

In editing, the end of Millington's first scene in Part One was cut – it had Bates entering to report the arrival of the Doctor and Ace and finding Millington locked in a trance, staring at the chessboard. Two further scenes from the opening episode

were also cut: a reworking of Petrossian expressing his fear of the dark, and Gayev lying moaning in the water by the shoreline, lacerated by cuts.

A sequence in Part Three where the commandos killed Haemovores on the church roof with stakes was cut. Part Four ran very long, with severe editing being required. The most notable deletion of material was the start and finish of the conversation between the Doctor and the Ancient Haemovore, although the marine's code system in Part One was also totally removed (making Bates' subsequent reference to the "House Guests" in Part Three sound rather odd). Further deleted sequences in Part Four had Millington telling Bates and Leigh to secure the lab, and then later as he surveyed the corpses telling Bates that all of them – German, Russian and British – were the enemy, along with a scene that saw Bates and Leigh discovering the two marines killed

## Right:

The morning after the night before.







by the Haemovores at the start of Part Four, and then pulling back from the pit head as more of the creatures emerged. Also cut was the Doctor asking Ace what she had cried out as they faced the firing squad, and then commenting on the game of traps he was playing with Fenric.

Video effects were used to give the Haemovore point-of-view shots a green edge, and to show the new runes carving themselves into the crypt wall after the original practical effect failed to work on location. The green glow of the flask was also a video effect, as were the lightning strikes, the green-eyed glow of those possessed by Fenric and the rippling of the pit-head door.

## Swing music

**S**econd edits of all four episodes were broadcast. The episode numbers were superimposed over the Russian dinghies in Part One, the Doctor and Ace at the cliffs in Part Two, and the Doctor's party arriving in the Ultima machine room in Parts Three and Four. The close-ups of the Doctor at the

end of Parts One and Two were omitted from their respective reprises.

Dick Mills of the Radiophonic Workshop was assigned to provide the special sound effects for the serial under the title *The Wolves of Fenric* in mid-April.

Mark Ayres, who had scored *The Greatest Show in the Galaxy* the previous year, drew upon the themes of Russian classical and 1940s swing music, for his score (recorded between May and August), attempting to reflect works such as Stravinsky's *The Rite of Spring* and *The Firebird*. Other influences on the score, which ran to around 66 minutes, were Glenn Miller's 1939 piece *In the Mood* at the start of Part One, Christopher Young's scores for the first two *Hellraiser* films, and Carl Orff's 1936 choral work *Carmina Burana*. One piece of stock music was used in Part Two: 20 seconds of Gabriel Fauré's *Requiem Opus 48* composed in 1887/8 (specified in the script), taken from a recording of the Leipzig Radio Chorus and Dresden State Orchestra conducted by Colin Davis on the 1985 Philips LP *Requiem* (412 743). Mallett and Ayres both wanted to hire a soprano to sing phrases like 'Fenric' to give the score a Gothic feel, but Nathan-Turner told them that this would exceed the budget.

By June, John Nathan-Turner had resequenced the serials to run in the order *Battlefield*, *Ghost Light*, *The Curse of Fenric* (which the producer wanted on air around Halloween) and *Survival*; it was hoped that the series would return in September but a slot had yet to be allocated.

On Thursday 3 August, Sylvester McCoy and Sophie Aldred recorded two versions of the Doctor and Ace's dialogue for the end of the serial during the studio work for *Ghost Light* [1989 – see page 6]. As such, dubbing was not completed until Friday 1 September. ■

### Left:

Rev Wainright provides some divine intervention.



# Publicity

**Right:**

Nicholas Parsons as Rev Wainwright.

► On Sunday 28 May 1989, the *News of the World* ran the article *Aargh! Who's that evil Parson* by Patrick Hill and Ian Brandes; with a photograph of Nicholas Parsons as Wainwright alongside Sylvester McCoy's Doctor, the former *Sale of the Century* host discussed how the role was part of an attempt to relaunch his acting career, commenting: "I've never had so much fun in my life. I enjoyed the scope that the role gave me. We filmed during some atrocious weather in April and it was absolute agony. We were out on location at an army training camp in the rain, snow and mud. I was wallowing in it for my most dramatic scenes."

► At the end of the programme listing for *Ghost Light* Part Three, *Radio Times* of Thursday 12 October still promoted the following week's story as *The Wolves of Fenric*.

► Nicholas Parsons rejoined the team for a BBC photo call with Sylvester McCoy, Sophie Aldred and Julian Holloway (guest star of *Survival* [1989 – see page 86]) on Thursday 19 October, promoting Part One of *The Curse of Fenric* which aired the following week. A press screening of the first episodes of *The Curse of Fenric* and *Survival* was held at noon at BAFTA on that day.

► Also on Thursday 19, the serial was promoted in *Radio Times* by a small



item about Nicholas Parsons entitled *Parsons Knows*, while a letter from 13-year-old Sarah Jeffrey of Beverley appeared in the letters section declaring that *Doctor Who* was not an exclusively adult programme.

► Marvel UK published *Doctor Who Magazine* 1979-1989, a Special celebrating a decade of its title. McCoy, Aldred and producer John Nathan-Turner attended a birthday party at Centrepont in London on Saturday 21 October. That morning, *The Sun* ran the story *Dr Who killed by the Street* in which Jim Taylor claimed that the low viewing figures had made the BBC axe the series. A member of the production team had apparently told the paper the previous night: "Our only hope is for an independent production company to step in and save it. It isn't popular any more. Only the *Dr Who* fans have saved the show from the chop in the past."

► On Monday 23 October, DJ Steve Wright confirmed on his BBC Radio 1 show that there would be no new series of *Doctor Who* on BBC1 for 1990.



# Broadcast

- ▶ A party was held for the cast and crew on the night Part One was transmitted to celebrate baby Aaron Hanley's television début.
- ▶ On Thursday 26 October 1989, the apparent appearance of SuperTed in Part One was queried on the BBC's feedback programme, *Open Air*.
- ▶ The appearance of Nicholas Parsons as Wainwright brought *Doctor Who* under the scrutiny of the *Church Times* on Friday 3 November when David Johnson, a rector in Leicestershire, commented: 'We all know that after the Daleks the writers had to imagine something equally menacing for the Doctor to tackle, and they have chosen the rural clergy. This may prove to be an epic struggle.'
- ▶ On Wednesday 1 November, Anne Robinson denied that the BBC had axed *Doctor Who* on *Points of View*.
- ▶ North America broadcast *The Curse of Fenric* in March 1990, where it was also syndicated as a one-hour 32-minute television movie. Canada also screened the serial in early 1990,

while RTL broadcast a German version entitled *Die Todesbucht der Wikinger* (*The Death Cove of the Vikings*) from May 1990 and in 1993. New Zealand screened the serial in July 1990, and finally Australia in November 1990. Some of the overseas prints did not retain the subtitles for the Russian scenes.

- ▶ UK Gold screened the serial in episodic and compilation form from January 1995. Part Four was screened as part of *The Take: 35 Years of Doctor Who* on BBC Choice on Friday 27 November 1988 and Friday 30 July 1999.

## Below:

One for the *Doctor Who* family album.



## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Part One</b>	Wednesday 25 October 1989	7.35pm-8.00pm	BBC1	24'23"	4.3M (-)	67
<b>Part Two</b>	Wednesday 1 November 1989	7.35pm-8.00pm	BBC1	24'09"	4.0M (-)	68
<b>Part Three</b>	Wednesday 8 November 1989	7.35pm-8.00pm	BBC1	24'11"	4.0M (-)	68
<b>Part Four</b>	Wednesday 15 November 1989	7.35pm-8.00pm	BBC1	24'16"	4.2M (-)	68



# Merchandise

**Far right:**  
Original video  
release with  
a cover by  
Alister Pearson.

**I**an Briggs adapted the serial as *Doctor Who – The Curse of Fenric*, book number 151 for Target Books in December 1990. With a cover by Alister Pearson, Briggs' adaptation reinstated much of the deleted material as well as adding new passages such as school essays by Millington, a letter from Bram Stoker and a conclusion set in Paris 1887 where the Doctor finds Ace romantically linked with Sorin's great-grandfather. This was released as a BBC Audiobook read by Terry Molloy in September 2015.

**Right:**  
Novelisation  
cover by  
Alister Pearson.



In 1990 the head of BBC Home Video Entertainments approached John Nathan-Turner after receiving letters requesting an extended video release of *The Curse of Fenric*. Fifteen new sequences were inserted for the project, totalling over six minutes in running time (from around 12 minutes of material). The 'staking' scene was still omitted as it would have precluded a PG rating. Mark Ayres composed some extra music in August 1990 and the videotape was released in February 1991 with an Alister Pearson cover.



*The Curse of Fenric* was released on DVD by BBC Worldwide in October 2003. This two-disc set included the following extras:

- ▶ **Commentary** with Sylvester McCoy, Sophie Aldred and Nicholas Parsons
- ▶ **Isolated score**
- ▶ **Nebula 90 cast and crew** - convention panel footage from Saturday 6 October 1990 featuring Ian Briggs, Joann Kenny, Tomek Bork, Sue Moore, Steve Mansfield, Sophie Aldred, Mark Ayres
- ▶ **Take Two** - behind the scenes feature on the location shoot broadcast Wednesday 19 April 1989
- ▶ **Modelling the Dead** - feature taken from BSB's *Doctor Who* weekend with monster makers Sue Moore and Stephen Mansfield broadcast Sunday 23 September 1990



- **Claws & Effect** - on the 1989 location recce and visual effect tests
- **Clean title sequence**
- **Special movie edition re-edit** - this runs 103'45" with an opening dedication to Nicholas Mallet and John Nathan-Turner
- **Shattering the Chains** - interview with writer Ian Briggs
- **Costume Design** - featurette with costume designer Ken Trew
- **Recutting the Runes** - the making of *The Curse of Fenric*
- **Picture Gallery**
- **Production subtitles**
- **Doctor Who 40th Anniversary**
- **Easter egg:** Mark Ayres on music
- **Easter egg:** Continuity Announcements

*The Curse of Fenric* was available on DVD as part of issue 39 of GE Fabbri's *Doctor Who - DVD Files* in June 2010.

*Doctor Who: The Curse of Fenric*, a CD containing Mark Ayres' music from the serial, was released by Silva Screen in July



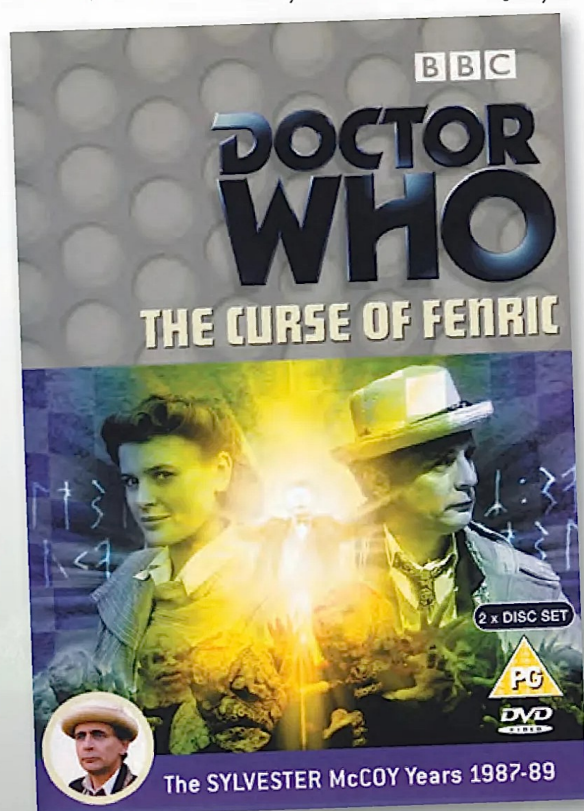
**Above:** The soundtrack to *The Curse of Fenric* was released in 1991.

**Left:** DVD cover by Clayton Hickman.

1990. BBC Enterprises' CD *30 Years at the Radiophonic Workshop* was released in July 1993. It included a couple of tracks from *The Curse of Fenric: Letters Burnt on Crypt Wall* and *Phial Breaks, Gas Escapes*. Some of the incidental music later appeared on the CDs *The Best of Doctor Who Volume 2: The Greatest Show in the Galaxy* issued by Silva America in 1994, and *The Worlds of Doctor Who* issued by Silva Screen in May 1994. A musical suite was also released on Silva Screen's CD *The 50th Anniversary Collection* in December 2013 and on the four-disc edition released in December 2013 and the 11-disc edition (AKA 'The TARDIS Edition') released in November 2014.

In 1996 Eurodesign issued a laminated poster print for *The Curse of Fenric*. The Stamp Centre issued covers for *The Curse of Fenric* signed by Sylvester McCoy in November 2002. Copies signed by Sylvester McCoy and Sophie Aldred were available in February 2008.

Harlequin Miniatures issued metal models of the Ancient One in 1998 and a Haemovore Attacking in 1999. ■





# Cast and credits

## CAST

**Sylvester McCoy** ..... The Doctor  
**Sophie Aldred** ..... Ace

with

**Dinsdale Landen** ..... Dr Judson  
**Alfred Lynch** ..... Commander Millington  
**Nicholas Parsons** ..... The Rev Mr Wainwright [1-3]  
**Janet Henfrey** ..... Miss Hardaker [1-2]  
**Tomek Bork** ..... Captain Sorin  
**Peter Czajkowski** ..... Sgt. Prozorov [1-3]  
**Marek Anton** ..... Vershinin  
**Mark Conrad** ..... Petrossian [1]  
**Joann Kenny** ..... Jean  
**Joanne Bell** ..... Phyllis  
**Anne Reid** ..... Nurse Crane  
**Cory Pulman** ..... Kathleen Dudman  
**Aaron Hanley** ..... Baby [1, 3-4]<sup>1</sup>  
**Stevan Rimkus** ..... Captain Bates

**Marcus Hutton** ..... Sgt Leigh  
**Christien Anholt** ..... Perkins [1-3]  
**Raymond Trickett** ..... Ancient Haemovore [4]

<sup>1</sup> Also in Part Two uncredited

## UNCREDITED

**Stephen Fitzalan** ..... Gayev  
**David Foster, Mark Ponsford, Vince Sears,**  
**Nigel Parke Davies, Martin Dew, Andy**  
**Combs, Derek Van Weenan, Damon Jeffrey,**  
**Ken Dee** ..... Russian Commandos  
**Ian White, Peter Gandy, Andrew Rose,**  
**Patrick Lynch, Dickie Dean, Jock Gardyne,**  
**Ben Losh, Stephen Sparshatt, Stephen**  
**Cookson, Russell Cleed, Jonathan Truss,**  
**Joe Hobbs, Mark Goddard, Terry Russelton,**  
**Andy Lees Small, Patrick Jacobs, Christian**

### Right:

The glamorous world of TV production.







**Barr, Nick Dwyer, Mark Breckon, Jack Power, Paul Betts, Mark Fairweather, Gordon Wray ...**

Marines

**Kate Shury, Claudia Lyster, Jane Perry, Roslyn Riley, Wendy Spear, Nicola Maddock, Suzi Mollett, Marianne Bergin, Mandy Demetriou ...**

Wrens

**Robin Yamton, Danny Fitzgerald, Nina Downey ParishonersKevin Horan, Joe Wenborne, JJ Waller, Robert Frank Technicians John van der Pool ... Dead Russian Commando Ian Elliott, Jennifer Crome, Graham Stagg, Perry Evans, Raymond Martin, Tony Ryan, Cy Town, Ann Graham, Jacqui Nolan, Ian Collins, Sam Kent Smith, Joe Kent Smith ...**

Haemovores

**Alan Marshall, Graham Brown ...**

Haemovores at Window

**Tracey Eddon ... Stunt Double for Ace Tip Tipping, Paul Heasman...Stunt Haemovores**

## CREDITS

Written by Ian Briggs

Stunt Arranger: Tip Tipping [2-4]

Theme Music Composed by Ron Grainer

Incidental Music: Mark Ayres

Special Sound: Dick Mills

Production Manager: Ian Fraser

Production Assistant: Winifred Hopkins  
Assistant Floor Manager: Judy Corry  
OB Lighting: Ian Dow  
Engineering Manager: Brian Jones  
Sound: John Nottage, Scott Talbott  
Visual Effects Designer: Graham Brown  
Video Effects: Dave Chapman  
Vision Mixer: Dinah Long  
Graphic Designer: Oliver Elmes  
OB Cameramen: Paul Harding<sup>2</sup>, Alan Jessop  
Videotape Editor: Hugh Parson  
Properties Buyer: Yvonne Alfert  
Costume Designer: Ken Trew  
Make-up Designer: Denise Baron  
Script Editor: Andrew Cartmel  
Production Associate: June Collins  
Designer: David Laskey  
Producer: John Nathan-Turner  
Director: Nicholas Mallett  
BBC © 1989

<sup>2</sup> Supervising

## MAIDENS POINT 2

### Left:

"Aren't you that Sylvester McCoy off the telly?"

### Below:

Sylvester McCoy has his make-up touched up.





# Profile

## DINSDALE LANDEN

Dr Judson

**D**insdale James Landen was born on 4 September 1932 in Margate, Kent, the son of a businessman. The family moved to Brighton, where a theatre visit to see Paul Scofield in *Alexander the Great* made young Dinsdale want to act.

He attended King's School, Rochester, then Hove County Grammar. While training at Hove's Florence Moore Theatre Studios, he made his stage début in *The Housemaster* (1948, Dolphin Theatre, Brighton).

His career as stage manager at Preston Rep was interrupted by National Service in the RAF at Boscombe Down, where he formed a dramatic society. Demobbed, he became ASM at The Connaught, Worthing from 1952, then Swansea Grand Rep in 1954. For the Donald Wolfit Company, he played a Nubian slave to Wolfit's *Othello*, before 'spear carrying' in an Australian Old Vic tour of *The Merchant of Venice* (1954).

For West End break *A Dead Secret* (1957, Piccadilly), he appeared alongside childhood hero Paul Scofield. Further London shows included *A Touch of the Sun* (1958, Saville; televised 11 February 1958) and *Auntie Mame* (1958/9, Sphere/Adelphi).

With Stratford's Shakespeare Memorial Theatre he was Young Gobbo in *The Merchant of Venice* (1960). He played Petruchio in a Regent's Park open air *The Taming of the Shrew* (1964).

He diversified into films via a bit part in *The League of Gentlemen* (1960) and played military types in *The Valiant* (1962), *Operation Snatch* (1962) and *Mosquito*

*Squadron* (1969). Further movies included *Rasputin – the Mad Monk* (1966), *Every Home Should Have One* (1970), *Digby, the Biggest Dog in the World* (1973) and *International Velvet* (1978). His last movie was flop comedy *Morons from Outer Space* (1985).

Following his TV début in *Armchair Theatre* entry *While Parents Sleep* (aired 28 July 1957), he made his small screen reputation as Pip in Sunday serial *Great Expectations* (1959). Within months he had married fellow cast member Jennifer Daniel.

Remembered for parts as tweedy eccentrics and Oxbridge civil servants, he featured in crime and adventure dramas of the 1960s and 1970s, notably as Richard Cadell in *The Mask of Janus* (1965), later retitled *The Spies* (1966). Other appearances included *Z Cars* (1963), *The Avengers* (1968), *Jason King* (1972), *The Protectors* (1974) and *The New Avengers* (1977). He featured twice in *Thriller* (1973/4), as private detective Matthew Earp. He was the titular gambler in *Mickey Dunne* (1967), with more comedy roles in *Devenish* (1977/8) and *Pig in the Middle* (1980).

His stage career flourished with *The Philanthropist* (1970, Royal Court/May Fair) and the RSC's *London Assurance* (1972, Aldwych), adapted for TV in 1976. He was Olivier-nominated for *Alphabetical Order* (1975, Hampstead Theatre), and starred in two Ben Travers farces *Plunder* (1976, National Theatre) and *Thark* (1989, Lyric, Hammersmith), as well as Ayckbourn's

### Right:

Dinsdale Landen in *Arms and the Man* in 1988.



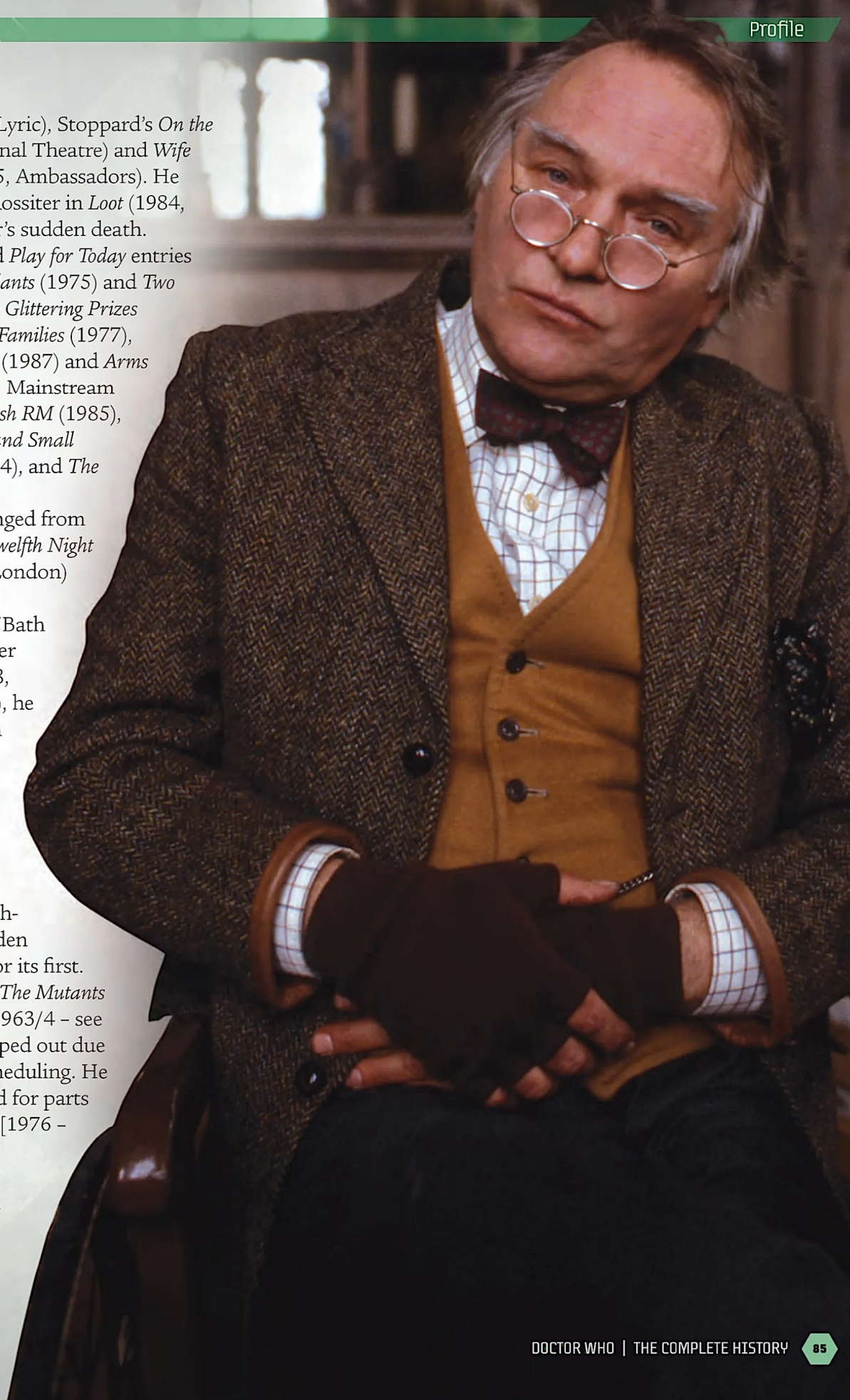


*Taking Steps* (1980, Lyric), Stoppard's *On the Razzle* (1981, National Theatre) and *Wife Begins at Forty* (1985, Ambassadors). He replaced Leonard Rossiter in *Loot* (1984, Lyric) after Rossiter's sudden death.

TV roles included *Play for Today* entries *Plaintiffs and Defendants* (1975) and *Two Sundays* (1975), *The Glittering Prizes* (1976), *Fathers and Families* (1977), *What the Butler Saw* (1987) and *Arms and the Man* (1989). Mainstream TV included *The Irish RM* (1985), *All Creatures Great and Small* (1990), *Lovejoy* (1994), and *The Buccaneers* (1995).

Latter theatre ranged from Sir Toby Belch in *Twelfth Night* (1990, Playhouse, London) to *Chatsky* (1992/3, Almeida, Islington/Bath Theatre Royal). After *Racing Demon* (1998, Chichester Festival), he was diagnosed with throat cancer. He died of pneumonia on 29 December 2003 at home in Norfolk.

A guest in *Doctor Who*'s final twentieth-century series, Landen had been booked for its first. Cast as Ganatus in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1], he dropped out due to production rescheduling. He was later shortlisted for parts in *The Hand of Fear* [1976 – see Volume 25], *Snakedance* [1983 – see Volume 36] and *The King's Demons* [1983 – see Volume 37]. ■







# SURVIVAL

▶ STORY 155

The Doctor takes Ace home to Perivale, where her friends have vanished – but to where? Savage forces are at work and when they are transported to the planet of the Cheetah People, an old enemy lies in wait.







# Introduction

**A**ce had blown into *Doctor Who* on a time storm. Plucked from north-west London in the late 1980s, she ended up on the trading colony of Iceworld where she met the Doctor and embarked on a series of thrilling adventures! We learned in *The Curse of Fenric* [1989 – see page 48] that this had been far from accidental. Fenric had manipulated events to bring the Doctor and Ace together. This kind of over-arching storyline wasn't a common feature of *Doctor Who* at the time; it wasn't until 25 years later that the series delivered a similar situation, where we eventually learnt that Missy had arranged for the Doctor to meet Clara Oswald.

Ace had rescued the Doctor on many occasions – usually by blowing things up – and the Doctor had helped her confront many of her fears. *Survival* is Ace's last TV story (although the character continued to appear in a variety of spin-off fiction).

## Below:

Ace conquered her fears in 1989's *Ghost Light*.




Despite the fact that further adventures were planned and never produced, this was a good place to leave the character. Having conquered her own fears in *Ghost Light* [1989 – see page 6] and had her faith tested in *The Curse of Fenric*, this story showed how she had found inner strength.

Having been infected by the Cheetah People's planet, she was able to transport the Doctor and her friends back to Earth. But unlike her friend Midge, who was overwhelmed, Ace managed to control the forces – and the Doctor told her that the planet would always live on inside her. Again it seems to foreshadow twenty-first-century *Doctor Who* where companions like Rose, Donna and Bill are all literally possessed by some form of energy that gives them a greater sense of purpose or vision.

Not content with this rather poetic farewell to such a well-loved companion, various writers have contrived other endings for Ace: sending her to the Time Lord Academy; having her settle in nineteenth-century France; killing her off. *Doctor Who* spin-off *The Sarah Jane Adventures*, however, suggests that she's still knocking about on modern-day Earth running an organisation called A Charitable Earth.

After Ace and the Doctor walked off into the sunset at the end of *Survival*, the series was taken off the air for some years. But while it may have been disappointing at the time – especially as the series had been offering up some very interesting storylines during the 1989 series – they did at least end on something that pointed to the future: a strong, self-assured companion who could come and rescue the Doctor. ■





'SURVIVAL TURNED OUT  
TO BE A GOOD PLACE TO  
LEAVE THE CHARACTER.'



## PART ONE

**I**t's a Sunday morning, and a man is washing his car in Perivale, watched by a black cat. The man is attacked and kidnapped by an alien entity. [1]

The TARDIS lands nearby, the Doctor bringing Ace home to see what her "old gang" is up to. They go to a hilltop park, where the Doctor notices some hoofprints. Ace suggests they try the youth club, where they find Sergeant Paterson training some young men in self-defence, including a man called Stuart. [2] The Doctor notices a black cat outside – and a shadowy figure, seeing what the cat sees, recognises the Doctor.

The Doctor goes to a supermarket to buy cat food, where the shopkeepers, Harvey and Len, are discussing the principle of survival of the fittest. [3]

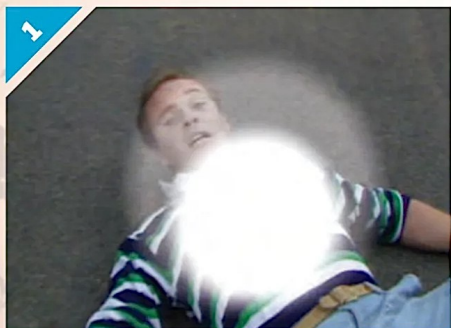
Stuart passes the black cat; the shadowy figure decides he will be suitable and he is kidnapped.

The Doctor spoons out some cat food on the pavement then hides, while Ace returns to the park. She is surprised when a horse appears, carrying a Cheetah Person. [4] The cheetah chases her – and then Ace is transported to a rocky, alien world!

The black cat starts eating the cat food – but Paterson interrupts the Doctor's trap.

The Cheetah Person catches up with Ace and dismounts – but then it spots Stuart, and kills him then rides off with his corpse. Ace's friend Shreela appears and tells her they always go for you if you run. Shreela takes her to a camp, where she meets her friend Midge and a young man called Derek. [5]

The Doctor climbs onto a wall to reach the black cat. Paterson grabs him – and the cat transports them to the alien world, in the middle of the Cheetah camp. The Cheetahs force them towards a tent. Inside is the Master – with cat-like eyes! [6]







## PART TWO

The Doctor distracts the Cheetahs by juggling, and manages to escape on horseback with Paterson. The Doctor explains that they are on the planet of the Cheetah People. They are being aided by a 'Kitling' which enables them to teleport from world to world.

Ace, Midge, Derek and Shreela set a trap – which ensnares the Doctor and Paterson! [1] They are cut down. The Doctor says the planet is disintegrating, and tells Ace that the Master must have some sort of mind-link with the Kitlings.

They make their way past a group of basking cheetahs. Suddenly a milkman materialises on the top of a ridge and the Cheetahs pounce on him. [2] Paterson is enraged and with Midge he starts throwing rocks at the Cheetahs. During the ensuing fight, the group is split up.

Ace sees an injured Cheetah collapse face-down in a pool and rescues it.

Searching for Ace, the Doctor comes to a ruin, where the Master is waiting for him. [3] He explains that the planet is alive; the more the animals fight, the more they hasten its destruction.

Midge is caught by two Cheetahs, which fight over him. Midge kills the victor with a sabre tooth. [4]

The Doctor realises the Master is trapped on the planet. The Kitlings can't take people away, they can only bring people.

Ace gives the injured Cheetah some water. The Doctor joins them, saying they need to find an animal whose home is Earth. The Master eavesdrops with interest. [5]

Midge now has cat-like eyes. He attacks Derek then runs off – only to be caught by the Master. The Master orders him to go home and they vanish.

The Cheetah helped by Ace rides up to her on a horse. Ace turns to look at the Doctor – revealing that her eyes have become cat-like! [6]



## PART THREE

**T**he Cheetah, Karra, invites Ace to go hunting with her, and they run off together.

The Master is back on Earth, in Midge's flat. Facing himself in the mirror, the Master struggles to resist the influence of the Cheetah planet. [1]

The Doctor catches up with Ace and tells her they are going home. They rejoin Paterson, Derek and Shreela and the Doctor says that Ace can help them escape, but if she does, she may become one of the Cheetah People. Ace agrees to help and teleports them back to Perivale.

Under the Master's hypnotic control, Midge acquires a motorbike.

The Doctor and Ace go to Midge's flat, where his little sister tells them that a "bad cat" killed her cat and made her mum go away. [2]

The Master hypnotises all the members of the survival class. [3] Paterson walks

in – and the class kill him. The Doctor and Ace catch up with the Master in the hilltop park. He has arranged a duel of motorcycles. Midge rides one – the Doctor rides the other. The bikes collide in an explosion; [4] Midge is injured so the Master kills him.

Karra suddenly materialises on horseback and the survival class gang flees in terror. She then leaps on the Master – who stabs her with the sabre tooth. She reverts to her human form and wishes Ace "good hunting" before dying.

The Doctor survived the crash by landing on a pile of rubbish. He confronts the Master outside the TARDIS; the Master grabs him and they are transported to the disintegrating Cheetah planet. The Doctor tells the Master if they fight like animals, they will die like animals. [5] Then he is returned to Earth.

He finds Ace on the hill, and they set off for the TARDIS together. "Come on, Ace, we've got work to do!" [6]





# Pre-production

**T**he final new *Doctor Who* serial to be transmitted during the original 1963-89 run was by Rona Munro, a young writer from Edinburgh. Her previous work included a play called *Hardware* for STV and *Biting the Hand*, a *Play on One* as well as a couple of *Plays on Tuesday* for BBC Scotland; the writer had also contributed to the Edinburgh Fringe Festival. In the late 1980s, Munro was sent on a writers' training course by BBC Scotland. On Friday 14 August 1987, one of the script editors brought in to lecture and give advice on submissions in conjunction with a lunch event was Andrew Cartmel – then the script editor

of *Doctor Who*. Munro, who had enjoyed watching *Doctor Who* a great deal as a child from the first episode, approached Cartmel over lunch and said how much she would like to write a serial for it. Cartmel suggested that she should send him some samples of her work to the production office. Impressed with these – especially a piece about baby-minders – he arranged for her to visit him on Friday 9 October, and subsequently went to see her play *The Way to Go Home* at the Royal Court Theatre Upstairs on Tuesday 15 December. He then asked her to submit a story idea in 1988, telling her that they were looking for something Earth-based. The pair also discussed the theme of animal

**Above:**  
A new look  
for the Master.



experimentation, and Cartmel stayed with Munro when visiting the Edinburgh Festival Fringe in August 1988.

Munro delivered a very detailed story synopsis, which primarily revolved around a new alien species, the Cheetah People – whom the writer envisaged as being very like humans, but with feline touches such as fangs and yellow eyes. The Cheetah People would shoot, hunt and fish, with their major sport being the hunting of humans; for these images, Munro was inspired in part by the *Planet of the Apes* film series. Producer John Nathan-Turner also wanted a serial that would see the return of the Doctor's rival, the Master. Familiar with the character of the Master, Munro found that this gave her an excellent opportunity to explore the relationship between the Doctor and his evil contemporary. Munro was into feminist occult symbolism and used images associated with wise women or witches including cats and the reflection of moon in water, as well as the idea of transformation. The main theme of the storyline was about the survival of the fittest and the savage lengths humans would go to. Nathan-Turner also requested that part of the story be set on an alien planet, contrasting to the Earth sequences which Munro felt were more authentic.

It took only a few changes before Munro had redeveloped her storyline into what the production team required. Nathan-Turner was unhappy regarding certain revelations about the Doctor which Munro and Cartmel wanted to make in the closing scenes, but passed them providing that they were sufficiently ambiguous.

In December 1988 it was announced that the final two serials for the 1989 series would be from writers new to the programme – the other story was to be a three-part serial by Marc Platt (*Ghost Light*

#### Right:

The Doctor and Ace approach the end of an era.



[1989 – see page 6]), and both would have common themes, with each taking place in Perivale, Ace's home as established in *Dragonfire* [1987 – see Volume 44]. Like *The Curse of Fenric* [1989 – see page 48], each of these would also explore Ace's character in depth. One linking aspect – lost in the final version of *Survival* – was Ace's mild pyromania: setting fire to Karra's body as a funeral pyre in a similar manner to the way she apparently burnt down Gabriel Chase in *Ghost Light*.

### The return of the Master

Munro worked swiftly on the script for Part One, which was commissioned under the title *Blood-Hunt* on Wednesday 16 November 1988 for a target delivery of Sunday 22 January 1989; Munro delivered this ahead of schedule on Tuesday 10 January. Parts Two and Three were duly commissioned the following day for delivery on Tuesday 14 February and Tuesday 14 March respectively. Part Two arrived with the





production office on Thursday 9 February, with Part Three following to deadline on Tuesday 14 March. Munro recalled the original Master as played by Roger Delgado from 1971-3 and viewed tapes to study Anthony Ainley's interpretation of the role.

While Munro was working on her scripts, in February 1989, the story was confirmed under the working title *Cat-Flap* as a three-part serial, and the following month it was announced that the tale would see the return of the Master. Anthony Ainley was contracted to appear in the serial on Tuesday 14 February; this would be his first appearance as the Master since *The Trial of a Time-Lord* Parts Thirteen-Fourteen [1986 – see Volume 42] three years ago.

The story was to be recorded entirely on location and on Monday 6 March, the original Outside Broadcast dates for the serial were scheduled from Saturday 10 to Wednesday 14, Saturday 17 to Wednesday 21 and Saturday 24 to Sunday 25 June. These dates would be subsequently amended on Monday 22 May.

After his work on *The Greatest Show in the Galaxy* [1988/9 – see Volume 45], Alan Wareing was assigned as director for both this and *Ghost Light*, with *Cat-Flap* to be made first on location, and *Ghost Light* to be recorded almost entirely in studio. He was booked on Wednesday 15 March to direct these serials from Monday 3 April to Friday 22 September.

The same production team would work with Wareing on each serial. For designer Nick Somerville and visual effects designer Malcolm James, it was their first *Doctor Who* serials, whereas costume designer Ken Trew had worked on many serials since his debut on *Terror of the Autons* [1971 – see Volume 16]. Joan Stribling had handled make-up on several stories as far back as 1979's *Nightmare of Eden* [see Volume 31]. Dominic Glynn was booked to score *Survival* on Tuesday 21 March and was formally contracted nine days later.

Cartmel felt the title *Cat-Flap* was too tongue-in-cheek (and would be rejected by Nathan-Turner) and by April 1989, it was once again referred to as *Blood Hunt* and then as *The Survival*. Eventually the title became simply *Survival* and in April

#### Below:

The Cheetah People are on the hunt.





**Above:**

Harvey and Len stock the Doctor up with cat food.

it was also announced that the comedy duo of Gareth Hale and Norman Pace would be appearing in cameo roles as the mini-market proprietors Harvey and Len in Part One; Nathan-Turner had arranged this and Wareing subsequently met the comedians at a recording of their LWT sketch show *Hale and Pace*. By now *Survival* had also been scheduled to go out last in the 1989 series, although it would be made third in the production block.

### Connections: Police record

► Paterson says to Ace, "The police let you off with a warning, didn't they?" – a further allusion to Ace's burning down of Gabriel Chase, an act

established in *Ghost Light* [1989 – see page 6].



On Tuesday 11 April, Munro travelled down from Edinburgh to attend a script discussion. On Thursday 13 April, the animal actor agency Janimals supplied the production team with photographs of unusual cats.

In Munro's rehearsal scripts, the wasteground area where the Doctor watched Ace look for her friends was described as an

empty building site or disused lot, and the scene in which a Kitling watched some children playing football was intended for a Perivale street. This street was also to be the location for the telephone box which Ace tried to call her friends from. The eyes of the Kitlings were described in the script as orange/red as opposed to green – the same red as the erupting volcanoes on their world.

The character of Sergeant Paterson was introduced as a small stocky man in his 40s 'who looks as if he is fighting a constant battle with a beer-gut as well as anything else that gets in his way'. He was also a police sergeant as opposed to an ex-army sergeant (the script indicating that he knew about Ace's arson at Gabriel Chase), so Ace's remarks about 'plod' were eventually changed to "TA twit". It was in his capacity as a policeman that he investigated reports of the Doctor as a public nuisance later in Part One, having changed into uniform. The reason for the



change came about when the production team became concerned about showing a police officer acting in an overtly violent manner in later sections of the serial.

In the scene where the Doctor met Paterson, the Doctor claimed to have remarked upon the phrase “survival of the fittest” to Charles Darwin. In response to Paterson’s parting comment to the Doctor that “one finger can be a deadly weapon”, Ace’s original response was, “There’s a lot I could say about that but I won’t.” Likewise some of Ace’s later dialogue about how she and her friends had encouraged “the big kids” to get them cans of drink because they were underage was removed. The scene with Harvey and Len meeting the Doctor was to end with Harvey’s comment, “You put a cat-flap in and you get just anything coming into your house.”

## The Cheetah People

**I**n the scene where the Doctor and Ace met Ange, the Doctor was to produce a heavy gold coin from his pockets and attempt to shove it into Ange’s ‘Hunt Saboteur’ can. The coin became firmly stuck, until the Doctor raised one finger,

tapped the coin sharply and it dropped, to Ange’s amazement. This was the same technique that the Doctor was to later use on Paterson, tapping the man on the head and making him sit down suddenly on the pavement. The Doctor’s comments about Ace being taken away to another planet from the playground were added at a later stage during production.

Munro’s script contained a lengthy description of the Cheetah People when Karra first appeared in Part One. They were to be humanoid in shape with a body of light golden fur and irregular black spots, both hands and feet having long joints and claws. Clothing was a pot-pourri from other animals’ teeth, bones, feathers – and its head was to be half-human. Karra – the principal Cheetah Person in the serial – was to be distinguished with a dark blaze of fur on her face. The horses ridden by the Cheetah People were also to have been covered in orange and black cloth as if prepared for a medieval joust. The climax of Part One at the Cheetah encampment was to have had a Kitling walking between two Cheetah People who were masking a third figure. As the two felines moved apart to let it through, this revealed the Master, into whose lap the Kitling climbed.

Much of the dialogue between Ace, Shreela, Derek and Midge at the start of Part Two was different to the transmitted version. The scene in which the trap was strung across the path in the trees was also changed to have a Cheetah Person simply cutting the cord with its talon – originally the cord was still being

## Connections: Circus skills

▶ The Doctor’s talent for juggling is employed as he attempts to distract the Cheetah People away from Paterson at the start of Part Two. The Doctor was previously seen teaching himself how to juggle at the beginning of *The Greatest Show in the Galaxy* [1988/9 – see Volume 45] and while entertaining the gods of Ragnarok in the same serial.



## Left:

The Master enjoys some horsing around.







'THE DOCTOR ADMITTED THAT HE WAS  
NO LONGER JUST A TIME LORD.'



secured when the creature passed by. After Ace's group met the Doctor and Paterson, extra dialogue was later added from the Doctor, emphasising the fact that the planet was disintegrating.

When the Doctor encountered the Master again, later in Part Two, the Doctor was to become aware that somebody was watching him from the trees, with a Kitling then dropping down on his head. As the Kitling spat furiously on the ground, the Doctor then saw the Master above him in the tree. Much of the dialogue added to Munro's rehearsal scripts was to clarify the nature of the Cheetah People and their relation to the planet, as well as the purpose of the Kitlings. Thus the subsequent scene between the Doctor and the Master (recorded at ruins in the broadcast version) had much of the material about the destruction of the "living planet" added later during production, along with the Master's explanation about the origins of the Kitlings. Dialogue between the Doctor and Ace as Karra slept by the lake was altered, clarifying that only a native of Earth would be able to get the group back there. More material from the Master

towards the end of the instalment also clarified the metamorphosis that would take place: "One of them will become a Cheetah animal before you. You can escape in your turn, or are you too squeamish?"

Before recording, the dialogue between the Doctor's party that opened Part Three was also changed, with the Doctor originally telling the group that if the Cheetahs returned they should "sit very still and try not to look like hamburgers". The rehearsal scripts lacked both the scenes with Midge and the Master in Midge's flat in Part Three. A storm was also meant to break on the Cheetah world as Ace and Karra ran together, with both revelling in the rain (the dialogue about a cat's aversion to water altered on location to refer to the lake). On their return to the Perivale street, a Kitling was supposed to be watching the Doctor and Ace, which Ace then noticed at the end of the scene.

## The Cheetah planet

**A**fter the chicken run between the Doctor and Midge in the script, the crippled Midge was surrounded by the other defence lads, the suggestion being that he was kicked to death. Karra's death was also scripted so that the Master snatched the tooth/knife from Midge's corpse while pursued by Karra, using this to stab her. It was indicated that the fight between the Doctor and the Master on the Cheetah planet should be in slow motion.

The final scenes were also significantly different. Both the Doctor and the Master returned from the Cheetah planet, moments before its destruction. The Master then regarded the Doctor suspiciously, asking the Doctor what he was. Although the Doctor claimed that he was at university with the Master, the Master shook his head, believing that the

### Left:

Ace and Derek are hunting for kitty.





### Connections: Got the time?

► The Doctor's special pocket watch introduced in *Silver Nemesis* [1988 - see Volume 45] appears in Part Two as the Doctor calculates the safest place to be on the disintegrating planet, and also when he tries to track Ace in Part Three.



Doctor was not a Time Lord. At this, the Doctor admitted that he had evolved and was no longer just a Time Lord. "What are you?" demanded the Master, to which the Doctor retorted, "Shall we just say I'm multi-talented?" The Doctor then explained that he had rescued the Master and could now do what he liked. The Doctor then turned back to the TARDIS. The Master then

saw a Kitling nearby who grabbed it, using it to vanish "until another time, Doctor, another time". This material remained until quite late in the day, appearing in the OB schedule. The script ended at the funeral pyre with the Doctor saying to Ace: "Let's go back to the TARDIS." When his companion looked up at him, he repeated: "Let's go home Ace." Ace smiled and, arm in arm, they turned away from the fire.

Nathan-Turner asked for a few items to be removed from the script. When Ace had wanted to go into the pub she had originally commented, "I'm legal now," and after Paterson's comment, "One finger can be a deadly weapon," Ace had originally retorted, "Lot I could say about that."

The Drama Early Warning Synopsis was issued for *Survival* on Monday 24 April. The story synopsis was subsequently issued on Thursday 18 May.

Throughout May, various rewrites were carried out on *Survival*. On Monday 1 May, the Doctor overpowering Paterson in Part One was rewritten, while further rewrites to Part One on Tuesday 2 covered the removal of Ace's dialogue about her attempts at underage drinking, amendments to Harvey finding his dead cat, Ace meeting Ange, and Stuart being caught by a Cheetah.

On Wednesday 3 May, Part Two was rewritten with changes to Shreela and Midge talking to Ace; the Master controlling the Cheetahs; Ace's group attempting to dismount a Cheetah; the Doctor telling Paterson how they were in serious trouble; the Doctor getting caught in Ace's trap; the Doctor telling Ace that he suspected the planet would blow up because of its severe deterioration; and the sequence of the Doctor's party passing the bone heap.

### Final confrontation

**A** amendments to Part Two continued on Thursday 4, affecting the Cheetahs pouncing on the Doctor's group; the Doctor seeing the Master, Midge at the bone heap; the Doctor and Master discussing the fighting; the addition of the fight at the bone heap; the two Time Lords discussing the planet breaking up and the end of the lake scene between Ace and Karra. On Friday 5, Part Two rewrites covered the Master and Doctor discussing the Kitlings, and the Doctor telling Ace about the nature of the Cheetahs.

#### Right:

The Master takes on Midge.







After the weekend, on Monday 8 May, rewrites moved on to Part Three, adding scenes with the Master and Midge in the flat, and amending Ace and Karra drinking; the Doctor saying that Ace could get them home but may not be cured; and the Doctor's party arriving back in Perivale. Work on this instalment continued on Tuesday 9, included the Master saying, "Welcome home, Doctor!" on the bone heap and telling the Doctor, "Like animals, Doctor. We'll die like animals!" The final confrontation between the Doctor and Master was also revised. The Master said that the Doctor was possessed and they would all become animals. "That's all we ever were," agreed the Doctor, continuing, "My theory of evolution, Master. It's not what you are, it's what you do with it. And anyway... the planet has destroyed itself." The Doctor pointed out that the Master was weaker, but he had rescued him as he was asked to. Telling the Master, "Do what you like," the Doctor walked off whistling, whereupon the Master grabbed the Kitling, saying, "You will find I cannot be so easily dismissed... or ignored." Midge's death was rewritten on Thursday 11 so that he was

no longer kicked to death by the defence lads, and the final scene of the serial was also rewritten.

During this period, pre-production work and arrangements for recording proceeded; production manager Gary Downie contacted the English China Clay company at Warmwell Quarry on Friday 12 May for permission to record on the premises and also checked on helicopter activity in the area. On Tuesday 16, recording was arranged at Medway Parade in conjunction with an estate agents called Hetheringtons.

Comedians Norman Pace and Gareth Hale were booked as Len and Harvey respectively on Friday 19 May. They were asked to swap roles late in the day. Hale and Pace were unable to attend all the rehearsals since they were busy on their LWT sketch show and so attended separate rehearsals with Sylvester McCoy and Alan Wareing.

A recce was held for *Survival's* Perivale locations on Wednesday 24 May and those in Dorset over the next two days. However, Friday 26 was affected by strike action. During May 1989,

#### Above:

A game of cat and mouse for the Doctor and Paterson.





**Above:**  
"Show me."

work at the BBC was disrupted by a series of strikes called by two unions – the NUJ (National Union of Journalists) and BETA (Broadcasting and Entertainments Trades Alliance). These had affected the previous serial in production, *Battlefield* [1989 – see Volume 45], resulting in the loss of a full day's location recce. It was considered around this time that maybe a safari park or wildlife reservation should be used for the location work on the Cheetah People's planet.

Rehearsals for *Survival* began on Friday 2 June, the day after *Battlefield* completed its studio recording sessions, and ran to Friday 9 June at Room 201 of the BBC's Rehearsal Rooms facility at Acton. Sylvester McCoy was excited by the script for this new serial when he read it, and was delighted to see a story from a female writer.

Actress Lisa Bowerman attended make-up tests for Karra between 2pm and 5.30pm on Tuesday 6 June. Nathan-Turner and Wareing were not happy with this test and asked for modifications; the producer had been concerned that leaving the Cheetah People as being humanoid (with minimal

make-up) could make them appear rather mundane, and instead had opted for a more costumed look with prosthetics. The use of the premises of Motor Cycles Unlimited was arranged on Wednesday 7.

Further industrial action at the BBC meant that rehearsal work had to finish early on Thursday 8 June at 5pm. The same day as the strike action hit, a BBC investigation was mounted into the accident that had occurred on the final studio day of *Battlefield* during which a tank of water in which Sophie Aldred had been placed suddenly shattered.

## Anthony Ainley

**D**uring rehearsals, Anthony Ainley made his return to *Doctor Who* for his first serial working alongside Sylvester McCoy and Sophie Aldred. Playing Paterson was Julian Holloway whose broad acting career included characters from the *Carry On...* films through to villains in *The New Avengers*. *Survival* was the first television work for Will Barton, who played Midge. Barton had worked mainly in theatre, and had met Wareing when trying to get a part on *Casualty*. Wareing remembered Barton when he needed somebody who could ride a motorbike for the climax of the serial. Bowerman had worked with Wareing when he directed her in the *Casualty* episode, *A Cry for Help*, in which her regular character of Sandra Mute had been killed off in 1987. Cast as Shreela, Sakuntala Ramanee had worked with Wareing on *Fun Night*, an episode of *Casualty* in 1987. Sean Oliver, who played Stuart, had auditioned for the role of Jason in the *Doctor Who* stage play *The Ultimate Adventure*. David John, playing Derek, had worked with Sylvester McCoy on the BBC1 series *Big Jim and the Figaro Club* a few years earlier, and McCoy now



suggested him for the role. Dee Sadler who had appeared in *The Greatest Show in the Galaxy* was also invited back to take part in the serial, but at the time she was pregnant and because the part required horse-riding she was unable to accept the offer.

During his preparation for directing *Survival*, Wareing went to the zoo to study the way that cheetahs moved.

Joan Stribling had six weeks to devise the Cheetah People. All the actors playing Cheetahs – Bowerman and seven extras – had to have face-casts taken. From these, an outside contractor at Artem made masks of polyurethane foam, with details of hair laid on using an airbrush. The facial hair was made at the BBC, and a small foam piece was placed above the snout. Dental casts were taken of several of the actors to create the feline teeth; optician David Culows of Earls Court supplied the yellow contact lenses used in the story, providing nine sets of cat-like contact lenses for McCoy, Aldred, Ainley, Barton, Bowerman and the four principal

Cheetah People extras. These were given to the cast four weeks before recording so that they could get used to wearing them. Will Barton used his pair to scare his newsagent while Sophie Aldred did the same with her boyfriend. Because McCoy found the lenses to be extremely uncomfortable, it was decided that he need not wear his in the final battle with the Master in Part Three. Stribling also arranged for an optician to be available during recording in case any problems should arise with the lenses.

Ken Trew reused some Lakertyan skirts from *Time and the Rani* [1987 – see Volume 43] to create the minimal costumes of the Cheetah People and thus make them appear ‘decent’, worn over furry Cheetah skins. They also reused elements of the Outsider costumes from *The Invasion of Time* [1978 – see Volume 28]. The trimmings of the costumes were scraps of beading and feather, with the feet being fur-toed boots. Trew’s initial idea for Ace was to have her wearing jodhpurs because of the riding scenes, but this had already been done in *Battlefield* and the idea was dropped.

BBC visual effects believed that they could do a successful animatronic cat, having made a dog puppet for *I, Lovett*, a comedy pilot for *Red Dwarf*’s Norman Lovett. The cat, being more realistic, required smaller mechanisms, which caused many problems, and on the Friday prior to recording it was still not functioning correctly. The team required another day on it, authorised by Nathan-Turner after Malcolm James had explained the problems. The Kitling could offer a limited range of head movement from a sitting position, with working jaw, ears and eyes. In long shots, normal black cats would be used, with the animatronic version performing only specific movements and close-ups. ■

**Left:**

Paterson, Derek and Shreela on the planet of the Cheetah People.





# Production

**Above:**  
"Are you  
hungry, sister?  
Come hunting."

**O**utside Broadcast recording commenced from 8am to 6pm on Saturday 10 June 1989, with the team spending up to Thursday 15 June on all the scenes set on Earth around the streets of Perivale. The BBC crew was based at the Ealing Central Sports Ground and Ealing Roadcraft Centre for the first three days. The first scene to be recorded was the brief scene with the milkman for Part Two, recorded at Medway Drive on the Medway Estate. After this, the unit moved to record the two scenes on the balcony outside Midge's flat for Part Three, using the Medway Parade block of flats nearby. For these scenes Sophie Aldred was required to wear her contact lenses for the first time, which the actress still found uncomfortable even after the four weeks of getting used to them. When Adele Silva

arrived to record her scenes as the child, she had been dressed very smartly and had to be dirtied down before recording. The production team was disappointed with the animatronic cat on this first day and changed the schedules so that alterations could be made to it. Nathan-Turner nicknamed the prop 'Sooty'; it was operated by visual effects assistants Mike Tucker, Paul McGuinness and James Davis.

The afternoon was spent on the scenes inside Midge's flat, with the sitting-room interior appropriately sporting a print of a tiger on the wall. These scenes at the start of Part Three required the savaged corpse of a grey cat to be seen briefly, and needed both Will Barton and Ainley to wear their feline lenses.

A new costume was devised for the Master by Ken Trew, who had created Roger Delgado's original outfit for *Terror*



of the Autons. John Nathan-Turner wanted the design to be simple, and Ainley requested a cooler costume to the one he had worn since *The Keeper of Traken* [1981 – see Volume 33]. Trew's new creation was crafted in Indian silk instead of velvet, with the collar of the silver waistcoat coming over the black collarless jacket; the silk was provided by a company called Rainbow Fabrics.

Sunday 11 saw recording start at 8am outside the Drayton Court hotel on The Avenue, south of Perivale towards Ealing; this was the pub the Doctor and Ace were seen outside and was next door to the shop that appeared as the exterior of the mini-market run by Harvey and Len. A prop newspaper stand for *The Gazette* was provided, with the headline reading, 'Local woman still missing, police abandon hope!' Only McCoy, Aldred and Gareth Hale were needed to record the two scenes in Part One, before the crew moved on to the second location to start recording at 10am back in Perivale.

## Cat food

The interior of the mini-market was actually a different shop, that of Londis Food Market at 20 Medway Parade, with Hale and Norman Pace recording their cameos that morning. The interplay between the two characters was increased because of the casting, with Harvey having most of the dialogue in rehearsal scripts. The Doctor's explanation of Len's funny story about the lion was added during recording. To prevent advertising, some fictitious brands of cat food such as Furry were prepared for the Doctor to purchase, and again another dead cat – Harvey's Tiger – was required. This was a dummy made from the same mould as Sooty; it was originally dressed



**Left:**  
The Master  
is not all  
he seems.

with offal which was removed as being too gory.

The other two locations for the day were also on the Medway Parade, the first being the showroom of Motorcycles Unlimited (where Midge and the Master stole the cycles in Part Three) and also the exterior of Sceptre Financial Services (where the Doctor and Ace met Ange in Part One). Work was scheduled to continue to 6pm.

Recording scheduled for 8.30am to 6pm (standard times for the OB shoot) on Monday 12 started at the unit's base, the Ealing Central Sports Ground off Horsenden Lane South. It was here that the scenes of Ace finding a Kitling and being pursued by Karra were recorded for Part One. The cast and crew were disappointed by the revised Cheetah costumes which they felt inhibited the performances; Bowerman's Cheetah head was a specially crafted lightweight item whereas her fellow aliens were issued with cruder, cheaper latex heads. Lisa Bowerman had been an accomplished horsewoman, but was not looking forward to the riding scenes as she had suffered a nasty accident some years earlier; the actress was apparently doubled by Wayne Michaels in some shots on horseback,



### Connections: Horsing around

► The Doctor previously rode a horse during *The Masque of Mandragora* [1976 - see Volume 25], displaying his adept horsemanship to escape an execution.



her mount – Fury – being provided by Steve Dent. When Ace was attacked, a crane-mounted camera was used to obtain a point-of-view shot as something towered above her. While sitting in the swings, close-up shots featured Aldred holding the animatronic Kitling in her lap (intercut

with establishing shots of a real cat). The three trained cats used in the serial were given fur ruffs using a gel to match the Cheetah People, as the team could not give the animals red eyes; they tended to lick these off. One of the three black cats used to play the Kitlings, Nigel, proved rather uncooperative. The animatronic cat was used predominantly in Part One for shots in which it watched the car-washing man, the boys playing football, the youth club, as well as for the abduction of Stuart and the closing scenes as the Doctor almost caught a Kitling. Generally its use was minimal since, like the real cats and horses, it caused various delays. Aldred had to hold a real cat, despite the fact that she was allergic to them. OB recording on this day was attended by *Ghost Light* writer Marc Platt and also by young Luke Hubble and his mother; Luke was visiting McCoy as part of a dream come true granted for him by the When You Wish Upon a Star charity for ill children. Local Perivale school children arrived to watch production after school and were entertained by McCoy and Aldred.

The rest of the morning was spent in the Medway Estate taping scenes on the streets around Colwyn Avenue. This included the woman shooing the cat away from her back garden and the opening scene in which the man washing his car (Dave) was attacked, again using the crane-



mounted camera. In the afternoon, the same technique was used for the attack on the self-defence youth, Stuart (who was not named in the serial), during Part One. The final scenes to be done that afternoon were those at the TARDIS (the 1980 prop built for *The Leisure Hive* [see Volume 32]) for Part Three, with the decision that the Master would not return from the Cheetah People's planet in the penultimate scene made on the day of recording. These sequences featured Kathleen Bidmead as Dave's mum, the actress' first credited appearance in *Doctor Who* after various walk-on parts over the last three years.

Tuesday 13 was again spent in the streets of the Medway Estate, starting with the scenes of the Kitling being pursued by the Doctor (in turn pursued by Paterson) along the alleyways between Colwyn Avenue and Woodhouse Avenue for the end of Part One, followed by the scenes in Part One where the Doctor





tried to lay bait for a Kitling and hid in somebody's front garden. When the hired cats failed to perform on cue, a local boy watching recording offered the services of his own pet who was far more co-operative. The dog shooed away from the cat food by the Doctor was Pepsi, Nathan-Turner's own pet; the bait for her had been to place small bits of chicken in the tin of cat food. Pepsi died shortly after recording was completed.

Wednesday 14 saw the crew travelling to the EYJ Martial Arts Centre at the North Ealing Sports Centre, Greenford Road, near Sudbury Hill. This formed the youth club where Paterson taught self-defence. The earliest scenes recorded were those set outside the building, including sequences with Ainley for Part Three and those using the animatronic cat in Part One. Many shots from a cat's point of view used a low camera angle. The interior scenes were recorded next, starting in the lobby

and then moving into the training room itself. In the lobby, one of the posters on the wall was an advert for the musical *Cats* (which McCoy asked to be in shot). He and Aldred helped provide graffiti on the prop walls. Glynn visited the OB recording. All the windows of the gymnasium had been covered up with panels, which in turn were plastered with boxing and fight posters (all obtained from the same printers) to make the hall look darker and sinister. Because the interior was very shady, all the close-up shots of the Master's eyes seen in a shaft of light during Part One were recorded at the end of the afternoon instead of being recorded in the tent encampment during later work at the quarry. The extreme close-ups showing just the Master's eyes (with contact lenses) kept his involvement in the serial for the climax. In post-production, Ainley's soft tones as he directed the Kitling were further modulated to distort his voice into a deeper, less distinctive murmur. There was little leeway on overruns on this day since the OB unit was required to give coverage at Wimbledon.

**Left:**  
Back home  
and bored.

## Motorbike stunts

**T**he final day in London on Thursday 15 was spent recording on Horsenden Hill, in Perivale, the locale used for the countryside scenes. The scenes of four boys playing football were recorded first, followed by Ace's attempts to ring some of her friends from a prop telephone box and then the Doctor's discovery of the hoofprints in Part One.

With the summer temperatures up into the 1980s, the rest of the day was then devoted to the chicken run sequence of Part Three. Champion motorcycle racer Eddie Kidd doubled for Will Barton on the motorbike while the series' regular





'FOR THE STUNT, THE PARK KEEPER AT HORSENDEN HILL INSISTED THAT ALL THE TURF ON THE HILLSIDE SHOULD BE CAREFULLY REMOVED BEFORE THE EXPLOSION.'





stuntman, Tip Tipping, stood in again for Sylvester McCoy. Despite having done so previously in *Delta and the Bannermen* [1987 – see Volume 43], McCoy could not ride a motorbike, and on one occasion had to jump off when he was heading for a precipice. Close-up shots of both McCoy and Barton on the motorbikes were also recorded, and edited into the finished sequence. Tipping had arranged the stunts on the serial up to this point, but now found himself in dispute about the execution of this sequence as Eddie Kidd was at that time only a trainee stuntman and not a member of the acting union Equity. Tipping subsequently asked that his fee for this work should be donated to the BBC charity Children in Need. He elected not to continue working on the story after the completion of this particular stunt and was replaced by Paul Heasman.

For the stunt, the park keeper at Horsenden Hill insisted that all the turf on the hillside should be carefully removed before the explosion, and then replaced

afterwards. Malcolm James complied with this, setting mortars into the ground. These could not carry very powerful charges, since six or seven feet below was an emergency reservoir. The ‘*High Noon*’ scene (as the crew referred to it) climaxed in a mix of three shots. The initial long shot was a composite of two split pictures, with Tipping driving a motorbike from left to right and Kidd driving from right to left. As they ‘collided’ in the combined picture, there was then an edit to the special effects explosion detonated at the correct position. For the scenes where Ace had to cry, Tiger Balm was placed under Aldred’s eyes. The crew ran out of time to give Barton full make-up for Midge’s death scene. After the stabbing of Karra, Lisa Bowerman removed her hot Cheetah skin and performed her last two scenes in human form (with a wig over her own short hair), including the final scene of the serial. However, due to the earlier delays, Bowerman’s material was recorded

### Connections: Sith lord

► Ange tells Ace that their friend Flo married a “brain-dead plumber” nicknamed Darth Vader. The plumber’s namesake is the central villain, first featured in George Lucas’ 1977 film *Star Wars* and subsequent films since.



### Inset pictures:

Behind the scenes shots of *Survival*, including the motorbike stunt.





### Connections: Longplayer

► In Midge's flat, Ace comments on the longevity of the Irish rock band U2 when looking at an LP of *War*, the group's 1983 album; U2 had formed in 1976.



later than expected and she had been waiting in Cheetah make-up all day; as such, the original plan for the dying Karra to open her eyes and have her eyes change back from a Cheetah's to a human's as she expired was abandoned since Bowerman was now unable to open her eyes due to a reaction with

the lenses. Recording ended on the scene of the Doctor and Ace walking back to the TARDIS.

Friday 16 and Saturday 17 were rest days for the crew before recording resumed at 11am on Sunday 18, working to 6pm. The second week was spent at Warmwell Quarry in Dorset, the venue used by Alan Wareing the previous year on *The Greatest Show in the Galaxy* because he knew it could easily be turned into an alien planet (with the Hippy Bus site now used for the two tents of the Cheetah People's encampment). It also offered mounds of sand, which in post-production could be turned into volcanoes. The area was named 'Peggy's Mount' in honour of actress Peggy Mount who had recorded her scenes at the quarry in *The Greatest Show in the Galaxy*. The crew was based at West Lulworth for six days at the same hotels used for *The Curse of Fenric* two months earlier. Although the weather had been excellent on the first week of location, Wareing had really hoped for overcast skies for the Cheetah planet sequence. Aldred enjoyed sunbathing in the hot weather, and joined the rest of the cast in numerous games of cricket (Ainley, a keen devotee of the game, listened to the radio coverage of the Australia/England test whenever he could). McCoy had not been on horseback for a while and would have liked some rehearsal time, while Julian Holloway had

a bad back and was nervous of the riding scenes. The horse, which had been used in the Lloyds Bank adverts, was however very highly trained.

Some of the extras doubled up as Cheetah People, such as Lee Towsey (the injured self-defence lad in Part One) and Damon Jeffrey. Along with Jeffrey, Susan Goode was hired for her special skills in horse riding on the serial, while others were agile dancers (and friends of Gary Downie) such as Emma Darrell (whom Wareing used as a night maid in *Ghost Light*). One of the male Cheetah People extras was Leslie Meadows, whose credited roles on *Doctor Who* had been as Adlon in *Delta and the Bannermen* and the Creature in *Dragonfire* [1987 – see Volume 44]. In total there were eight Cheetah People, four male and four female (including Karra). One of the female extras, apparently Samantha Leverett, was unable to stand the heat of her costume, and ripped her make-up and fur skin off, quitting the programme to return to London. She was replaced by Adel Jackson.





During this week, the summer temperatures soared to 110 degrees, which although giving excellent weather conditions for OB work, placed an added strain on the crew. Aldred found that she lost a lot of body salt, and after one particularly strenuous day of running collapsed with cramp, and on another occasion Anthony Ainley lost his temper with the production team when he felt that they had provided Bowerman with insufficient water to keep her suitably hydrated inside her costume; this compounded the tensions which already existed between Ainley and Downie who felt that the actor could be a bully at times. Two horses were required for the Cheetah People to ride, along with two black cats as Kitlings. The animatronic cat featured briefly up a tree and watching Midge in Part Two, and apart from that was not used at the quarry.

Sunday 18 started by recording the scenes at the hideout established by Shreela, Midge and Derek for Parts One and Two. These were followed by the two

scenes on the sandy roadway where Ace and Shreela watched the Kitlings in Part Two and Karra killed Stuart in Part One. Nick Somerville obtained lots of animal bones to be scattered around the arid plains of the Cheetah People's planet, supplied by an abattoir (who had to boil the bones first for health reasons); the bones gave off a terrible stench. After this came the scenes at the copse of trees where Ace and Shreela constructed their trap in Part Two. A prop Cheetah Person's hand, with extending talons, was made by visual effects for the scene in which the taut wire was cut, with make-up helping to match the fur around the prop glove. Visual effects also provided 'soft bones' for the fight sequences, including the sabre-tooth skull from which Midge procured a knife. The last three scenes recorded on the Sunday were sequences from the end of Part Two in which Midge began to turn into a Cheetah Person. While on location, Aldred read Charles Catchpole's report *Dr Who Girl Cheats Death in the News of the World*; this concerned a near accident with the water tank which she had been involved with during the recording of *Battlefield* a few weeks earlier.

**Left:**  
Paterson makes  
a run for it.



## Cheetah People vs humans

**M**onday 19 started with recording at the Cheetah People's camp in Golden Ponds for all the scenes bridging Parts One and Two, and also the climactic fight between the Doctor and the Master in Part Three. A lack of time meant that not all the shots in the fight were recorded. McCoy and Ainley struggled on a podium, around which were flames and smoke; the flames were provided by a circle of gas lines laid around the camp. At the last moment, McCoy decided to wear his contact lenses after all. The late morning





**Above:** Cast and crew prepare for the climactic fight sequence.

saw a change of venue to an area of rocky ground for the scenes with Midge on the run at the end of Part Two. The unit next moved to an area of broken ground for the cliffhanger for Part Two (where several shots had to be re-recorded when McCoy realised that Barton had not been wearing the tooth necklace), and the escape of the Doctor's group from the planet at the start of Part Three. The final scene of the day saw the Doctor and Paterson on horseback early in Part Two.

Tuesday 20 was devoted to Part Two sequences in which the Doctor's party made their way across the valley past the Cheetah People. Aldred had never ridden a horse before and did a single day's practice at a stables in Rickmansworth prior to work on these scenes. There were a number of lightweight rocks and sticks for the scenes where the Doctor's party fought the Cheetah People, which included Ace hurling a stone at the head of Karra. After the main battle sequence between humans and Cheetah People, three scenes with

the Master making a noose from scraps on the bone heap were recorded. A strike forced recording to cease at 3pm, and so the cast and crew held a barbecue party on the beach at Lulworth Cove which the young cast enjoyed (even though some of the performers did not recognise them as they had only been seen on set dressed as Cheetahs). The visual effects team provided dry ice in the sea – in which McCoy and Aldred waltzed – and Damon Jeffrey played his keyboard. At the event there were already rumours that *Survival* might be the last *Doctor Who* serial for some time.

### Smoke and water

**B**ack at Warmwell, work continued on Part Two of *Survival* beginning with the scenes of Midge being chased by a Cheetah Person on horseback and then killing one of the creatures at the bone heap. While the fight between the Doctor's party and the Cheetahs was being recorded, the visual effects team and a



second unit recorded the smoking fissures which had smoke cannisters and flares placed in them. After this, the scenes with the Doctor, Karra and Ace at the small lake in Part Two were recorded. One of the Cheetah extras doubled for Bowerman in the shot where Karra put her head in the water to avoid damaging the more complex make-up. Malcolm James' team mounted a large arc light to act as the blazing moon on a background hillock, with the light's supports removed in post-production using Paintbox. The shot of Ace looking down into the water and cupping it in her hands was not done by the side of the river, but as a cutaway shot in a small tank of water with a small bulb in Aldred's hands making the water glow. For the lakeside shots, the quarry owners removed a rather obtrusive jetty and additional dressing hid some pipes in the area. The establishing shots of Gabriel Chase were recorded for *Ghost Light* in nearby Weymouth that evening.

Thursday 22 began with the scene of Ace arriving on the Cheetah People's planet in Part One. The crew then moved to an open plain where the scenes of Ace and

Karra running at the start of Part Three were taped. For the reflective pool which Ace looked into, a small pit was dug, lined with black polythene and filled with water. A brief scene of the Doctor following Ace's trail was recorded, and was the only sequence dropped in its entirety from the final edit.

OB work concluded on Friday 23 June at 2.40pm, only 20 minutes before industrial action caused another BBC walkout. The only scenes scheduled for that day were those between the Doctor and the Master midway through Part Two as the Time Lords met up at some ruins. Because Anthony Ainley disliked heights, the script was amended so that the Doctor did not discover the Master up a tree in Part Two. There had been sufficient time during this week to re-record the last few shots of the serial with the Doctor and Ace walking off together, and the crew also caught up with close-up shots of Midge on the motorbike, done on the back of a car at the quarry.

Smoke and flame elements for inserting into some scenes were subsequently recorded by the visual effects team back on the stages in Acton. ■

## PRODUCTION

**Sat 10 Jun 89** Medway Drive, Perivale, Middx (Perivale Path); Flats, Medway Parade, Perivale (Int. & Ext. Midge's Flat)

**Sun 11 Jun 89** Drayton Court Public House, The Avenue, London (Ext. Street outside Small Shop); Londis Food Market, Medway Parade, Perivale (Int. Small Shop); Motor Cycles Unlimited, Medway Parade (Int. Motorcycle Showroom); Sceptre Financial Services, Medway Parade (Ext. Shopping Precinct)

**Mon 12 Jun 89** Ealing Central Sports Ground, Perivale (Playground);

Colwyn Avenue/Bleasdale Avenue, Perivale (Back Garden/1st Perivale Street/3rd Perivale Street)

**Tue 13 Jun 89** Colwyn Avenue/Woodhouse Avenue, Perivale (Alley/Low Wall/3rd Perivale Street)

**Wed 14 Jun 89** EYJ Martial Arts Centre, Sudbury Hill, Middx (Ext. Youth Club/Int. Youth Club Lobby/Int. Youth Club Training Room/Ext. Planet)

**Thu 15 Jun 89** Horsenden Hill, Perivale (Wasteground)

**Sun 18 Jun 89** Warmwell Quarry, Warmwell, Dorset (Hideout/Sandy Road/Copse of Trees/Clearing in Woods)

**Mon 19 Jun 89** Warmwell Quarry (Cheetah Camp/Rocky Ground/Broken Ground/High Ground/Barren Landscape)

**Tue 20 Jun 89** Warmwell Quarry (Hillside (Area 6)/Valley (Area 6)/Wasteground/Bone Heap (Area 6))

**Wed 21 Jun 89** Warmwell Quarry (Wasteground/Bone Heap (Dark Ridge. Area 1)/Small Lake (Area 1))

**Thu 22 Jun 89** Warmwell Quarry (Planet (Area 2)/Open Plain (Area 2)/High Ground)

**Fri 23 Jun 89** Warmwell Quarry (Copse of Trees (Area 1)/Ruins (Area 1))



'A NEW COSTUME WAS  
DEvised FOR THE MASTER BY  
COSTUME DESIGNER KEN TREW.'



# Post-production

**W**hile Sylvester McCoy and Sophie Aldred now enjoyed a fortnight's break before rehearsals for *Ghost Light*, Alan Wareing's team still had the preparatory work to do for the new story, as well as the post-production on *Survival*.

When the Kitlings or Cheetah People caused somebody to vanish, or when people such as Ace and Midge 'went home', a white explosion was centred on that person and flared out to cover the cut to a shot of the same background with the relevant characters absent. The point-of-view shots of the Kitlings were treated to give them an orange tint, fading to monochrome around the edge of the picture as seen in Part One, or tinted green as the Master observed Midge in Part Two. The Master was given eyes with glowing green pupils in Part One. In Part Three, all of Karra's dialogue was modulated to give it a deeper, purring, edge. Karra's hunting howl in Part Three was the BBC stock sound effect of a baying wolf.

The volcanoes were done by Malcolm James' team. This saw the use of smoke (recorded at the BBC visual effects workshop in Acton) and dry ice falling on a black floor, with the negative image then inverted and superimposed on the skyline of the planet. In post-production, Paintbox was used to alter the colours on the Cheetah People's planet making the sky a pink-grey, and to add the plumes of volcanic smoke into the picture.

## Edits and trims

**I**t was planned that the serial would be edited from Monday 4 September to Thursday 12 October. Second edits of all the episodes were transmitted. Trims to Part One included Dave's mother calling for him after he vanished. At the start of Part Two, as the group watched the cats Shreela told Ace that they were not safe in the open. After the Doctor told Paterson that they were in big trouble, the sergeant replied: "You're the one who's on another planet, aren't you?" As the Master pondered over the Doctor's actions, he said: "You mustn't die." In the closing scene, the Master remarked to the Doctor and the group: "Don't worry, one of these others will become a Cheetah animal before you. You can escape in your turn. Or are you too squeamish?" At the start of Part Three, the Doctor's attempts to stop Ace hunting with Karra were reduced, with other omissions being Shreela's remark that Ace was changing and the Doctor leaving Paterson in charge while he went after his companion: "Stay still and try not to look like a hamburger. Don't look

**Left:**  
The Doctor consults with the management.





**Right:**

Paterson is out of his depth.

so glum. It could be worse. It could be Perivale.” “Oh, Ace, you’re running, but what are you running towards?” said the Doctor as he attempted to locate his friend. Back in Perivale, when Ace made for Midge’s flat, the Doctor ran off watched from the TARDIS by a Kitling. The end of the scene in the motorcycle showroom was trimmed, losing Mitch telling the Master, “I know what to do,” and donning a pair of dark glasses. A short scene of the Master sensing Ace while outside the doors of the youth club was dropped.

### Heavy electric guitar

**T**he episode captions were superimposed over Dave washing his car in Part One, the Doctor and Paterson confronting a Cheetah Person in Part Two and over a shot of the Doctor’s party on the Cheetah planet in Part Three. The reprise at the start of Part Two did not include the final close-up shot of the Doctor, while the cliffhanger to the episode used slow-motion for the final shot of Ace turning to face the camera. Slow motion was also used for the scene of Ace and Karra running across the dying planet in Part Three.

On Wednesday 13 September it was decided that *Survival* Part One would be previewed to the press at BAFTA on Thursday 19 October, with Hale and Pace invited to attend as guests.

At the BBC Radiophonic Workshop, Dick Mills provided the special sound for the serial as usual, having been assigned to the production in April 1989.

Composer Dominic Glynn discussed the score very closely with Wareing. The director wanted lots of heavy electric guitar whines giving a ‘classical rock’ feeling to the story. Wareing played the composer a Dire Straits track which Glynn assumed



was an indication of what was required; what the director also had in mind was something like the slide guitar work of the American musician Ry Cooder to give a Western feel to some of the sequences to be achieved with the acoustic guitar motifs. Glynn attended a sound session at the Radiophonic Workshop on Wednesday 27 September. On Saturday 7 October, David Hardington recorded all the guitar music for the serial in a special session. The hire of the guitarist was agreed with Wareing while Nathan-Turner was on holiday; the producer was not pleased with this expense. Mixing this with his own work from synthesisers, Glynn provided over 50 minutes of incidental music for the serial. A screeching violin formed the basis of the Kitlings and Cheetah People score, while piano, flute and oboe sounds were used for the Sunday afternoon in Perivale.

The final dubbing dates were Wednesday 11 October, Sunday 12 November and Thursday 23 November. When it became clear that *Survival* would be ending the 1989 series (and there now being a clear indication that the series might not continue), John Nathan-Turner asked Andrew Cartmel to write an additional voiceover to be recorded by Sylvester McCoy and dubbed onto the closing scene as the Doctor and Ace started off for the TARDIS. McCoy was booked on Tuesday 21 November to record the new closing speech at the dubbing session for Part Three on Thursday 23 November – *Doctor Who*’s 26th anniversary. ■



# Publicity

- ▶ On Sunday 25 June, the *Sunday Mirror* printed *Dr Who, Ron Ron*, having been the only paper to attend a press call earlier in the month held for guest star comedians Gareth Hale and Norman Pace.
- ▶ On Thursday 19 October, the BBC held a second press launch for the 1989 series, partly in response to extremely low ratings for the first two serials against *Coronation Street* and (according to Sylvester McCoy) to announce that John Nathan-Turner was to leave the show. McCoy and Aldred were joined by Julian Holloway and Nicholas Parsons (from *The Curse of Fenric*, which was to start transmission the following week).
- ▶ The cast list for Part One in *Radio Times* was accompanied by a cartoon of the Doctor and Ace by Christian Adams.
- ▶ Sylvester McCoy appeared on BBC1's *Children in Need* telethon on Friday 17 November, performing one of his old routines with 12 feet of knicker elastic, and on Saturday 18, John Nathan-Turner attended *Doctor Who Mega-Quiz '89* at Aston University.
- ▶ On Tuesday 21 November, the *Radio Times* letters page carried letters about *Doctor Who... the future*; DI Wheeler of Penrith complimented the 'badly scheduled' *The Curse of Fenric*, Alan

Dobbie of London and Simon Allen of Harrogate were angry that BBC1 Controller Jonathan Powell was axing the series. A reply from head of drama series Peter Cregeen explained there were "no plans to axe *Doctor Who*. There may be a little longer between this series and the next than usual..."

- ▶ During November, Cregeen had taken the unusual step of issuing a press statement, declaring, "*Doctor Who* is one of the BBC's most important programmes. There is no reason why it should not run for another 26 years"; he very much wanted to get the show made on a larger budget and outside the confines of a studio.
- ▶ On Thursday 7 December, John Nathan-Turner appeared on the BBC's *Open Air* to promote a BBC open day at their Ealing premises to celebrate 50 years of the studios – at which a number of *Doctor Who* props would be on display.

**Below:**

Karra hunts in the wilds of Perivale.





# Broadcast

**Above:**  
What is the  
true nature of  
the Cheetah  
People?

- ▶ *Survival* was broadcast on BBC1 at 7.35pm on Wednesday evenings from 22 November, and was the final new *Doctor Who* serial broadcast by the BBC in the original 26-year run.
- ▶ Still placed against the massively popular *Coronation Street*, *Survival* had around a million more viewers than the preceding serial, *The Curse of Fenric*, giving it the highest-rated episodes of the series.
- ▶ Ceefax subtitles were available to augment the stereo transmissions (in the London area) on Page 888.
- ▶ The serial did not go down well with the *News of the World*; whose *Doc's too diddy to duff up Daleks – Who looks a*

*twit then?* on Sunday 26 November criticised Sylvester McCoy's version of the role. The same day in the *Sunday People Magazine*, Shan Lloyd's feature *I Was Nearly ZAPPED by Doctor Who!* saw Sophie Aldred discussing some dangerous moments during the making of the series, notably the watertank incident in studio for *Battlefield* but also her chilly swimming scenes during *The Curse of Fenric*.

- ▶ The trade paper *Television Today* carried a story about *Doctor Who* being made independently in 1990 on Thursday 30 November. This was echoed by a piece in *The Daily Telegraph* the following day who discussed a combined bid by Dalek creator Terry Nation and former story editor Gerry Davis to



produce the series. Davis posed with a Cyberman and a Dalek in London, revealing that he had a number of American backers and had had a positive meeting with Cregeen about taking on the series. On Saturday 2 December, similar independent sentiments were voiced by *Today*, commenting again on the low ratings.

- ▶ Following the broadcast of Part Two, Sophie Aldred heard a knock at the door of her home and – answering it – found a little boy called Ravi who lived further down her street and had wanted to check that she was all right.
- ▶ By now, Sylvester McCoy and Sophie Aldred felt it unlikely that they would be returning to *Doctor Who*. Following some time in America attending *Brits in Space* in Minneapolis and *Creation Con* in New York, Aldred starred in the pantomime *Cinderella* which opened in Hull on Thursday 14 December. On Friday 15 December, McCoy opened in *Aladdin* in Manchester, and on Tuesday 19 appeared on BBC1's *Open Air* talking to Eamonn



**Above:**

Cheetah People love playing with their food.

Holmes from a children's nativity at Our Lady's Primary School in Manchester and later at Studio B of BBC Manchester, commenting that *Doctor Who* would not be seen until 1991 at the earliest.

- ▶ For the proposed 1990 series, Sophie Aldred was also provisionally booked for eight shows as Ace, with her character to be written out at the end of the second serial. Andrew Cartmel considered editing another season, but felt restricted by only being able to do four serials; he would like to have seen the show continue the trend of realism established by *Survival* which mixed science-fiction with issues about people.
- ▶ In mid-1989, Cartmel had asked Ben Aaronovitch and Marc Platt to submit story ideas for the first three serials. The first story about the politics of food aid efforts would have been a three-part studio-bound affair by Aaronovitch; this would have

**Left:**

Will Ace and Derek escape?







**Above:**  
Ace joins  
the hunt.

**Right:**  
Juggling  
with danger.

opened with a pre-credit sequence on board a space cruiser in which a uniformed Ace was giving orders to her crew, and then retired to join the Doctor in her ready room where she told him, "Professor, this isn't going to work!" The adventure was then to pit the Doctor against the Metatraxi, a warlike race of Samurai insectoids which Aaronovitch had developed in 1988 for the unproduced *Doctor Who* stage play *War World*. This story idea would later be referred to as *Earth Aid*.

- For the second story, a four-parter subsequently referred to as *Ice Time*, Cartmel asked Platt to consider having the Seventh Doctor encounter the Ice Warriors, who had not appeared in the series since 1974. The writer wanted to set the story on Mars with the Ice Warriors coming back to life after the planet had been terraformed by mankind. A colony of Warriors would be trapped on Earth, since Cartmel wanted to use late 1960s London as a setting after *Remembrance of the Daleks* [1988 – see Volume 44] had worked

well; Nathan-Turner also wanted to use the London Dungeon which was run by the same company as the Space Adventure attraction. In this story, the Doctor was planning to enroll Ace at Prydon Academy on Gallifrey where her attitudes would shake Time Lord society out of its lethargy. To this end, Ace – who was not entirely happy about being manipulated in this way – would have to be tested for her suitability by a team of business-suited agents – although her mission turned out to be something which the Time Lords wanted to execute without being seen to interfere. The London Dungeon was to be worked in by having the armour of a long-dead Ice Lord on display; this alien would be returned to life to fight a battle with a rival Ice Lord across 'Swinging London', involving a gang of leather-clad bikers. A key character in the story was to be a hippy man living on a houseboat with his pregnant girlfriend;







at the end of the serial, the Doctor delivers the baby girl and names her – effectively becoming her godfather.

- ▶ The third story, by Aaronovitch, would then have seen the Doctor arriving in 1990s London in which the hippy of the previous story was a former gangland boss who had gone straight, and who would now be a new semi-regular in any more contemporary adventures. However, his daughter, now a young woman, found house-breaking exciting and had become a safe-cracker. The story was to open with her attending a formal dinner at a country house, slipping away to crack the combination of a safe, and finding the Doctor inside asking, “What kept you?” She would then become his new companion who would be aristocratic, but able to handle herself.
- ▶ Cartmel himself also wanted to write a final story for the series which would

have been connected with a Victorian or Edwardian morgue. *Alixion* – a three-part story featuring giant alien beetles on a monastic planet – had been commissioned as a story breakdown from Robin Mukherjee on Wednesday 18 November 1987 and was also still available, having been unused in the 1988 and 1989 series. Also under consideration from 1989 were: an unsolicited script from Matthew Saunders which Cartmel found weird and funny; an action-orientated vampire story by an American writer with a title such as *Blood Hunger*; *Night Thoughts* by Ed Young, which was a horror pastiche; the three-part *Illegal Alien* submitted in early 1989 by Robert Perry and ‘Greg Ashby’ (visual effects designer Mike Tucker under a pen-name) which had the Cybermen in wartime London; an anti-war script by Tony Etchells and another writer set in both a World War I trench and an academy at an English country house; the four-part *Avatar* by David McIntee which was originally set in Arkham, New England in 1927 and which was then rewritten for Cornwall – this was an *Evil Dead*-style tale about alien bodysnatchers inhabiting human corpses; the three-part *Hostage* by social worker Neil Penswick, an adventure in which elite soldiers pursue a shape-changing criminal into a jungle on a world which is the last battleground between the Time Lords and a race called the Scaroth; and a story from Charles Vincent.

- ▶ *Survival* was sold abroad to the United States, where it was broadcast in March 1990. Canada also showed

**Left:**

The Master attempts to keep control of the Cheetah People.



**Right:**

The cast looks for a means of survival...

the story in early 1990, while RTL broadcast a German dub of the serial entitled *Der Tod auf Leisen Sohlen* (*Death on Tiptoe*) in July 1990 and in 1993. New Zealand screened *Survival* in August/September 1990, while ABC Australia broadcast the serial in November 1990. UK Gold screened the serial in episodic and compilation form from January 1995.

- ▶ John Nathan-Turner was adamant in his decision that he would not be persuaded to stay on and produce his tenth series of *Doctor Who*, leaving his post as creative producer in November 1989 to oversee merchandise and publicity aspects of the series.

- ▶ As expected, by late autumn 1989 it had been announced that *Doctor Who* would no longer be an 'in-house' production, and would now be made for the BBC by an independent production company (as were programmes like *May to December* from Cinema Verity and *The Paradise Club* from Zenith).
- ▶ Putting in bids for the show initially were a variety of serious and not-so-serious companies, including Saffron Productions (run by Victor Pemberton), Cinema Verity (run by Verity Lambert), Coast-to-Coast (which also had an option on making a *Doctor Who* movie), Gaia (headed by sci-fi fan



**Left:**

The end of an era for Sylvester McCoy.

Chris Leach) plus companies headed by the partnership of Terry Nation and Gerry Davis. This duo of *Doctor Who* figures aimed to get American backing to make a more character-based show, having felt that the recent series had been badly off-track. Location filming worldwide was suggested with a theme to each series, and a notable decrease in violence.

- ▶ The BBC said that a decision about the new producers would be made early in 1990. However, in the *Radio Times* for 25 November to 1 December, Peter Cregeen said that the gap before the next series might be longer than most, but there were no plans to axe the show.
- ▶ Neither Sylvester McCoy nor Sophie Aldred were short of work in the meantime. After a much-needed holiday, the actor headed back to the theatre with adult drama in *I Miss My War*, pantomime in *Aladdin*, the controversial play *Temptation*, plus television with *What's Your Story?*. He also made an appearance on *Open Air* on 14 December 1989 and was to record an audio-visual history of Tyne and Wear 'in character' for a garden festival including a *Doctor Who* display held there in May 1990. Meanwhile, the absence of the series was discussed in *Today* on Monday 5 February 1990

when it was revealed that the contract options for Sylvester McCoy and Sophie Aldred were not being taken up.

- ▶ Following her series of *Corners*, Aldred went into panto with *Cinderella*, on tour with *Daisy Pulls It Off*, at the Edinburgh Festival with *Underground Man* as well as making a pilot for a psychedelic photomation series for TGA/Tigertoons. Both leads continued to attend signings and conventions related to *Doctor Who* although they soon realised there was little likelihood of them working on the series again.
- ▶ On Friday 31 August 1990, John Nathan-Turner left the BBC to go freelance. By now, the 1989 series of *Doctor Who* had been sold abroad to foreign markets such as North America and Australia, but the new production company for the show had still not been announced. Despite the speculation and potential bids from independent producers, a phone call had been received by the BBC on Wednesday 12 July 1989 during production on *Ghost Light* that had already set *Doctor Who* on a new course...

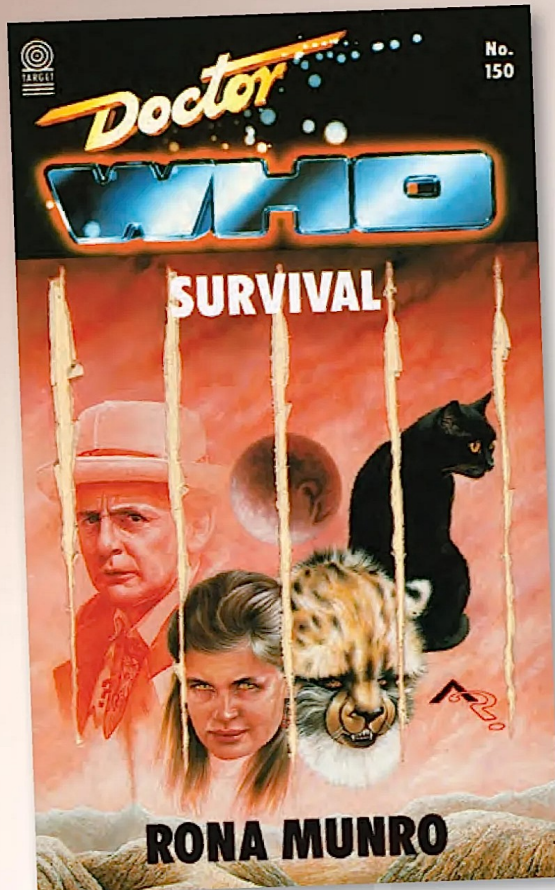
**ORIGINAL TRANSMISSION**

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Part One</b>	Wednesday 22 November 1989	7.35pm-8.00 pm	BBC1	24'14"	5.0m (89th)	69
<b>Part Two</b>	Wednesday 29 November 1989	7.35pm-8.00 pm	BBC1	24'13"	4.8m (96th)	69
<b>Part Three</b>	Wednesday 6 December 1989	7.35pm-8.00pm	BBC1	24'20"	5.0m (91st)	71



# Merchandise

**Right:**  
Novelisation,  
with a cover by  
Alister Pearson.



**Far right:**  
Video release,  
with a cover by  
Colin Howard.

**D**octor Who – *Survival*, by Rona Munro, was published as book number 150 in the Target library in September 1990 with a cover by Alister Pearson. In novelising her serial, Munro incorporated a lot of elements that had been deleted in production (such as Midge being kicked to death and the funeral pyre) as well as having the Master and Midge attacking not only Derek but also Harvey and Len. The writer had been unimpressed with some aspects of the television serial – notably the execution of the Cheetah

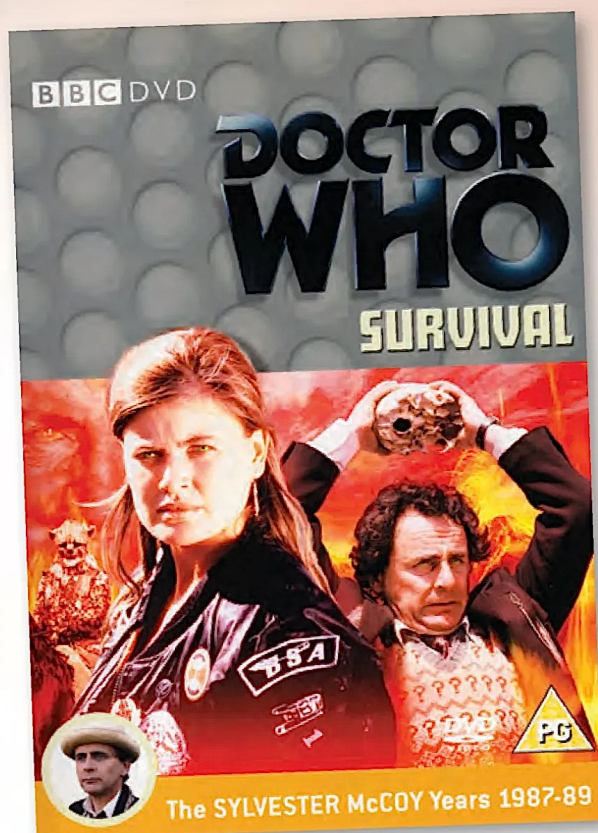
People. The scenes set on the wasteland of rubbish were changed to Horesden Hill. *Survival* was released as an unabridged BBC Audiobook, read by Lisa Bowerman, in September 2017.

BBC Video released *Survival* in October 1995, with a free postcard of Colin Howard's cover art. The BBC DVD of *Survival* was released in April 2007 with the following special features:

- ▶ **Commentary** with Sylvester McCoy, Sophie Aldred, Andrew Cartmel
- ▶ **Fan commentary** (for Part Three) moderated by *Doctor Who Magazine* editor Clayton Hickman and three competition winners
- ▶ **Cat Flap: The Making of Survival** – making-of documentary with Andrew Cartmel, Sophie Aldred, Sylvester McCoy, Lisa Bowerman, Alan Wareing, Will Barton, Mike Tucker and Sakuntala Ramanee. This is in two parts: 1: Conception and the Casualty Connection and 2: Oats, Comedians & Quarry
- ▶ **Deleted and extended scenes**
- ▶ **Outtakes**
- ▶ **Continuity announcements**
- ▶ **Photo gallery**
- ▶ **Isolated score**
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Programme subtitles**
- ▶ **Production notes**
- ▶ **Doctor Who: Endgame** – documentary featuring Andrew Cartmel, Ben Aaronovitch, Sylvester McCoy, Mark







Ayres, Mike Tucker, Peter Cregeen and Colin Brake

- ▶ **Search Out Science: The Ultimate Challenge** – an edition of the schools programme featuring the Doctor, Ace and K9 broadcast Wednesday 21 November 1990
- ▶ **Little Girl Lost** – documentary on the development of the character of Ace with Sophie Aldred and Ian Briggs
- ▶ **Destiny of the Doctors** – appearances of Anthony Ainley as the Master on the 1997 computer game

Issue 51 of the *Doctor Who – DVD Files* came with *Survival*. It was published by GE Fabbri in December 2010.

In July 1993, the sound effect of ‘transmaterialisation’ was included on the BBC CD *Doctor Who: 30 Years at the Radiophonic Workshop*. Silva Screen’s CD *The 50th Anniversary Collection*, released in December 2013, included the tracks *Survival Suite* and *...And Somewhere Else*,

*the Tea’s Getting Cold*. Tracks were also included in the 11-disc edition of the *The 50th Anniversary Collection* (AKA ‘The TARDIS Edition’) in September/November 2014. Released by Silva Screen in May 2015, *The Ravalox Remixes* by Dominic Glynn featured three remixes based on the music he originally created for *Doctor Who* in the 1980s. This included the track *Survival: The Cheetah People (The Master’s Remix)*. *Doctor Who: Survival*, Dominic Glynn’s incidental music for *Survival*, was released on CD by Silva Screen in September 2017. This was released as a double LP with gatefold sleeve in November 2017.

In July 2012, the Collectable Art Company issued a platinum-edition print of the Master from *Survival*. These were limited to 250 hand-numbered copies signed by designer Ken Trew and came with a 28-page full-colour *From Script to Screen* booklet.

Harlequin Miniatures issued metal models of a Cheetah Person in 1999 and a Mounted Cheetah Person in 2000/1. ■

#### Left:

DVD release, cover by Lee Binding.

#### Below:

The soundtrack to the story was released in 2017.







'THE START OF PART THREE  
REQUIRED BARTON AND AINLEY  
TO WEAR THEIR FELINE LENSES.'



# Cast and credits

## CAST

**Sylvester McCoy** ..... The Doctor  
with

**Sophie Aldred** ..... Ace  
**Anthony Ainley** ..... The Master  
**Julian Holloway** ..... Paterson  
**Lisa Bowerman** ..... Karra  
**Norman Pace** ..... Harvey [1]  
**Gareth Hale** ..... Len [1]  
**Will Barton** ..... Midge  
**Sakuntala Ramanee** ..... Shreela  
**David John** ..... Derek  
**Sean Oliver** ..... Stuart [1]  
**Kate Eaton** ..... Ange [1]  
**Kathleen Bidmead** ..... Woman [1]  
**Adele Silva** ..... Squeak [3]  
**Michelle Martin** ..... Neighbour [3]

## EXTRAS

**Damon Jeffrey** ..... Man washing car (Dave)  
**Muriel Wellesley** .. Woman (at window/shoots cat)  
**Paul Emerton, Henry Power, John-Henry Duncan, Samuel Woodward** .....  
..... Boys playing football  
**Lee Towsey** ..... Injured Self-Defence Lad  
**Jimmy Morris, Humphrey James, Michael Savva, Keith Macey, Nick Ferranti, Dominic Martinez, Simon Horrill** ..... Self-Defence Lads



**Jean Channon** ..... Woman (at telephone)  
**Damon Jeffrey, Lee Towsey, Basil Patton, Leslie Meadows, Emma Darrell, Samantha Leverett, Susan Goode, Adel Jackson** .....

..... Cheetahs  
**Jack Talbot** ..... Milkman  
**Tip Tipping** ..... Stunt Double for the Doctor  
**Eddie Kidd** ..... Stunt Double for Midge  
**Wayne Michaels, Damon Jeffrey** .....  
..... Doubles for Karra

## CREDITS

Written by Rona Munro  
Stunt Arranger: Paul Heasman [2]  
Theme Music Composed by Ron Grainer  
Incidental Music: Dominic Glynn  
Special Sound: Dick Mills  
Production Manager: Gary Downie  
Production Assistant: Valerie Whiston  
Assistant Floor Managers: Stephen Garwood,  
Leigh Poole  
Visual Effects Designer: Malcolm James  
Video Effects: Dave Chapman  
Vision Mixer: Susan Brincat  
Graphic Designer: Oliver Elmes  
Properties Buyer: Nick Barnett  
Computer Animation: Cal Video [3]  
Engineering Manager: Brian Jones  
OB Cameramen: Paul Harding, Alan Jessop  
Videotape Editor: Hugh Parson  
Lighting: Ian Dow  
Sound: Les Mowbray, Scott Talbott [1,3]  
Costume Designer: Ken Trew  
Make-Up Designer: Joan Stribling  
Script Editor: Andrew Cartmel  
Production Associate: June Collins  
Designer: Nick Somerville  
Producer: John Nathan-Turner  
Director: Alan Wareing  
BBC © 1989

**Left:**  
Julian Holloway  
as Paterson.



# Profile

**ANTHONY AINLEY**

The Master

**T**he notoriously private Anthony Ainley was born Anthony Holmes on 20 August 1932 in London, an illegitimate son of theatrical and silent film actor Henry Ainley (1879-1945). His mother Clarice Holmes also gave birth to Anthony's elder brother Tim the year before, during her affair with the renowned thespian. There were familial *Doctor Who* connections; Henry Ainley was godfather to Jon Pertwee, while Anthony's older half-brother Richard had been a successful actor who later taught and shared digs with Tom Baker, thus Anthony knew Baker years before working in *Doctor Who*.

Struggling single mother Clarice placed Anthony and Tim in The Actors' Orphanage from age four, a children's home-cum-boarding school run by an actors' benevolent fund, based in Croydon and, from 1938, in Surrey. Evacuated to the US during WWII, the brothers resided with the Edwin Gould Foundation in New York, before returning home in 1945, to new orphanage premises in London. In wartime, Ainley also shot his screen début, with a bit part in propaganda comedy *The Foreman Went to France* (1941).

Attending Cranleigh School from 1947, he excelled in cricket, rugby and hockey and, after National Service in



the Parachute Regiment, found work as an insurance clerk. Involved in amateur dramatic productions, while rehearsing an early 1950s production of *Rookery Nook* he was coached by a friend of a cast member's wife – none other than William Hartnell.

Ainley studied at RADA in the early 1960s. RADA productions during 1963 saw him using his late, estranged father's name, credited as Anthony Ainley in *Twelfth Night*, *You Never Can Tell* and *The Importance of Being Earnest*. Awarded the Fabia Drake Prize for Comedy, he graduated in spring 1964. He went into Rep at Worthing, Windsor, Watford and Coventry. While at Liverpool Playhouse playing Antonio in *The Tempest* (1965) he was spotted by Granada Television casting scouts.

His TV début quickly followed, in the second series of Granada's off-beat crime thriller *It's Dark Outside* (1965) as DS McKenzie Hunter, sidekick to William Mervyn's veteran detective Inspector Rose.

Relocating to London, Ainley made his West End début in *The Right Honourable Gentleman* (1965, Her Majesty's). Further theatre included a 1966 tour of *Lady Windermere's Fan*, *The Impossible Years* (1966, Cambridge Theatre, London) and the title role in *Hamlet* (1966, Jeanetta Cochrane Theatre), a production performed in clown make-up. He featured in *Emma* (1967, Theatre Royal Windsor) and was acclaimed for *Justice* (1968, St Martin's).

He embarked on a film career with *Naked Evil* (1966), James Bond movie *You Only Live Twice* (1967), Alan Arkin's *Inspector Clouseau* (1968), modish melodrama *Joanna* (1968), *Oh! What a Lovely War* (1969), folk horror *The Blood on Satan's Claw* (1971) and thriller *Assault* (1971). His biggest role was as a Nazi villain in *The Land That Time Forgot* (1974).

Another television leading-man role came as sardonic anti-hero Clive Hawksworth in ATV's arch spy thriller *Spyder's Web* (1972).



TV guest roles included *The Champions* (1968), *The Avengers* (1968), *Department S* (1969), *Doomwatch* (1971), *Play for Today: The Rainbirds* (1971), *Out of the Unknown: Welcome Home* (1971), *Brett* (1971), *The Adventurer* (1972), *Warship* (1973), *Orson Welles' Great Mysteries* (1975), *The Fortune Hunters* (1976), sharing a scene with his future usurper Geoffrey Beevers in *Within These Walls* (1976), Jubilee play *Plain Jane* (1977) and *Target* (1977). He was semi-regular Richard Wilcox in familial melodrama *Mackenzie* (1980).

There were satisfying parts in costume dramas *Hassan* (1970), *Byron* (1970), *Elizabeth R* (1971), *Trelawny of the 'Wells'* (1971), *The Shadow of the Tower* (1972), *Lord Peter Wimsey: Clouds of Witness* (1972), as Lord Gilmour in *Upstairs, Downstairs* (1973), *Anne of Avonlea* (1975), *The Flight of the Heron* (1976), *Secret Army* (1977), *Lillie* (1978) and *The Devil's Crown* (1978).

A prominent TV role was the devious Reverend Emilius in period serial *The Pallisers* (1974). John Nathan-Turner had been the series' production assistant and subsequently utilised numerous cast members in *Doctor Who*.

**Above:**

Anthony Ainley in *Out of the Unknown: Welcome Home* in 1971.





**Right:**  
In *Nicholas  
Nickleby*  
in 1977.

As Ainley recalled to *Doctor Who Magazine's* Jeremy Bentham in 1982: "I was lucky enough to be in *The Pallisers*... John Nathan-Turner was working on that. He remembered me and later asked me if I'd like to play the part of the Master."

Relations between the two men later cooled however and by the late 1980s Ainley was publicly thanking executive producer Barry Letts for casting him, having previously used Ainley as the villainous Sir Mulberry Hawk in Sunday serial *Nicholas Nickleby* (1977).

At his interview for the roles of Tremas/the Master in *The Keeper of Traken* [1981 – see Volume 33], Nathan-Turner promised to show him archival Roger Delgado episodes as a steer. This never transpired, leaving Ainley to plough his own furrow.

Contracted on 25 October 1980 for a trilogy of 12 episodes, *Traken* went into studio from 5 November and was finally transmitted 31 January 1981. Ainley assumed the form of the Master at its climax, aired 21 February 1981.

He played the Doctor's nemesis with considerable relish in a further nine full stories; *Logopolis* [1981 – see Volume 33], *Castrovalva* [1982 – see Volume 34], *Time-Flight* [1982 – see Volume 35], *The King's Demons* [1983 – see Volume 37], *The Five Doctors* [1983 – see Volume 37], *Planet of Fire* [1984 – see Volume 39], *The Mark*

*of the Rani* [1985 – see Volume 41], the denouement of *The Trial of Time Lord* [1986 – see Volume 42] and *Survival*. He also cameo'd during the regeneration in *The Caves of Androzani* [1984 – see Volume 39].

In 1981, he had thanked Nathan-Turner for "the most enjoyable work I've ever done". As time went on however, Ainley felt his role got progressively weaker.

"I was second fiddle to the Rani and the Valeyard, and that was unsubtly obvious," he said in 1989. "There were times when I looked like [the Rani's] companion and not vice versa. The scripts seemed to deteriorate as far as the Master was concerned as the seasons passed. The excellent Barry Letts was no longer the executive and he of course was the creator of my character. Nathan [*sic*], left to his own devices, seemed more interested in creating his own enemies and this he did, with knobs on."

Although Ainley had previously appeared on stage with Kate O'Mara in *The Crucifer of Blood* (1979, Haymarket Theatre) and respected the actress, he explained frankly in early 2000; "I didn't like the way [the Rani] kicked me in the goolies! I didn't like being bossed about."

He enjoyed the adulation and financial rewards of the large American conventions,



**Right:**  
With Kate  
O'Mara in *The  
Mark of the  
Rani* in 1985.



appearing in Nathan-Turner's cabaret entertainment, but later claimed he was underpaid while Nathan-Turner enjoyed "producer's perks". Ainley enjoyed their personal schism spelled the Master's demotion.

In happier times, spin-offs included playing Baron Hardup in Nathan-Turner's pantomime *Cinderella* over Christmas 1982 (Assembly Hall, Tunbridge Wells) and also phoning in a deliciously lunatic call in character to Colin Baker and Nicola Bryant on *Saturday Superstore* on 17 March 1984.

"I don't mind being typecast, as long as I'm cast," he jested in 2000 and in fact ITV children's drama *The Boy Who Won the Pools* (1983) was his only other TV work after becoming the Master but this was probably wholly his choice.

Apparently blessed with a private income, Ainley could pick and choose to reject work. Post-*Doctor Who* he virtually gave up acting to play tennis and cricket.

He played the Master just once more, in computer game *Destiny of the Doctors*, released in 1997.

Ainley remained a deeply private man and never considered writing an autobiography. "I've no desire to be known too well," he said at a Galaxy 4 event in Sheffield in 2000. Even his co-star for several years, Peter Davison, failed to get close, as he explained to *Doctor Who Magazine's* Benjamin Cook in 2016: "He was very, very sweet, and always absolutely charming, but there was a huge barrier: this ridiculous wig that he wore."

Ainley's wig proved problematic when wearing the bald make-up of Kalid for *Time-Flight*, effectively trying to fit a bald cap over a wig. Nathan-Turner had to diplomatically and discreetly handle the situation.



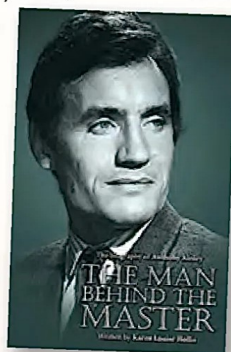
**Left:** Anthony Ainley's last appearance as the Master, in the *Destiny of the Doctors* computer game.

Ainley's private life remained just that. "He still lived with his mother," Davison claimed of Ainley's 1980s home life. "I don't know that he'd ever had a proper girlfriend. I think Joanna Lumley was somebody he said he went out with."

The true love of Ainley's life was cricket. He rejected acting work if it clashed with the summer cricket season, and played for London Theatres Cricket Club until he was 70. His North London home was not far from Lord's Cricket Ground.

Although he had a somewhat difficult reputation at times, at Galaxy 4's Sheffield signing, one of his last public appearances, he seemed healthy and relaxed. *The Keeper of Traken* was his only DVD commentary, recorded 2003.

Anthony Ainley died 3 May 2004, aged 71, at Northwick Park Hospital, Brent. Biography *The Man Behind the Master* by Karen Louise Hollis was published in 2015. ■



**Left:** Karen Hollis' biography of Anthony Ainley was published in 2015.



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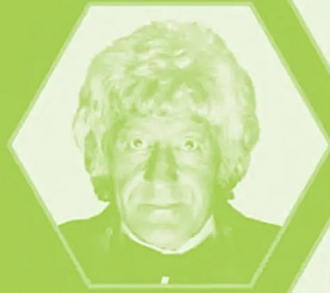
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**BBC**

# DOCTOR WHO

## THE COMPLETE HISTORY

**STORIES 153-155**

### GHOST LIGHT

Dark deeds are taking place within the corridors and rooms of Gabriel Chase. What creature is held captive in the cellar and why is Josiah Samuel Smith so scared of it? To solve the mystery of Gabriel Chase, the Doctor must help Ace face her past.

### THE CURSE OF FENRIC

The Doctor and Ace arrive at a remote World War Two Naval base as a brilliant scientist deciphers ancient runes and the commanding officer lays a trap for Russian soldiers. The Wolves of Fenric are running and evil is stirring...

### SURVIVAL

The Doctor takes Ace home to Perivale, and her friends have vanished – but to where? Savage forces are at work and when they are transported to the planet of the Cheetah People, an old enemy lies in wait.

